STARFIELD™

VISUAL COMPENDIUM

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INTRODUCTION BY
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THE VERY FIRST CONCEPT CREATED FOR *STARFIELD*, 2013.

INTRODUCTION

There is a special kind of joy that comes with creating something new. Every artist has felt this at some point. For the concept artists at Bethesda Game Studios, this joy is magnified exponentially; what they create is just the initial spark that sets off a long and complex series of compounding creations. A vast team of artists, designers, programmers, and people from many other disciplines build off each other's work, sculpting the concept art into a living and breathing universe. It really is a beautiful process to behold, and something of a miracle, to take something so simple and transform it into something so vast and complex as a video game.

Creating *Starfield* provided us with a new set of possibilities and challenges that we hadn't faced in our past games. We had a truly blank page to work with. This was a brand-new IP, with no existing aesthetic precedent to build off. For many of us, *Starfield* represented the ultimate RPG, with not just one world to envision, but many, and all the space in between. It was a thrill to be able to develop every visual aspect of this universe from scratch: the technology level, culture, fashion, food . . . Every detail needed to flesh out a wholly original vision of the future.

We coined the term "NASA-punk" to focus this vision. This described a more grounded, lower-tech take on space age technology. We wanted the visuals to echo those of the golden era of space exploration, with a slightly retro undercurrent to evoke a bit of romanticism and nostalgia. This meant putting hard restrictions and clear rules on what was technologically possible. Lo-fi sci-fi, if you will. Having this consistent tonal undercurrent allowed us to have an impactful moment in the story when we introduce the high-sci-fi concept of the Starborn, which in contrast seem almost magical in the context of the rest of the game.

This book is a celebration of the creativity that went into envisioning the universe of *Starfield*. It's as comprehensive as we could make it, an insight into our process of ideation. We think that seeing the work that did not make it into the game can be as interesting as seeing what did. A key part of our process is knowing when to say no to an idea, to keep everything true to the overall vision. Another key part is iteration; in these pages you can see just how many sketches it can sometimes take to fully refine an idea.

We call our suite of game development tools the Creation Engine, but the studio itself is the real engine of creativity. We've always believed that the people matter more than the process, and Bethesda Game Studios is made up of some of the most skilled and talented people in the industry. To be able to transform the ideas in this book into the universe of *Starfield* is an accomplishment we're very proud of, and we hope you find the work in this book as inspiring as it was for us.

Thank you to Todd Howard for his guidance and vision and for giving us the opportunity to explore the stars. And thank you to the team at Bethesda Game Studios, the most creative bunch of humans you could hope to work with in this corner of the galaxy.

ISTVAN PELY
STUDIO ART DIRECTOR

CHAPTER 1

Worlds

World design is core to our games. Both natural and man-made environments need to create a believable "sense of place" for the player to be transported to and immersed in. With our past games we had to balance detail and fidelity with scale, creating maps that are expansive enough to engage the player for many hours, but still satisfyingly dense with locations that are rewarding to discover as they explore.

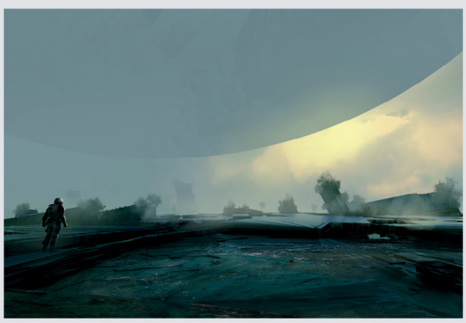
We had to completely rethink our classic world-building approach for *Starfield*. Our goal was to have a realistic depiction of the immense scale of the galaxy, with over one thousand planets to discover and millions of kilometers of "outer space" between them. Each world needed to be realistically large as well. This is all to try to convey a sense of just how empty and lonely the universe is, and just how small and insignificant a part of it humanity occupies. A space game just wouldn't feel authentic without a tinge of that loneliness, just a small taste of what astronauts refer to as the *overview effect*.

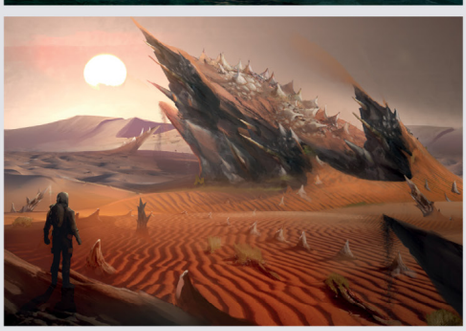
To accomplish this we created the Universe Tool, a sophisticated editor that allowed us to populate the galaxy with procedurally generated planets based on scientific data. This allowed the art team to focus our classic handcrafted world-building on various points of interest and cities scattered among the worlds using the Planet Content Manager (PCM), another powerful tool developed for *Starfield*.

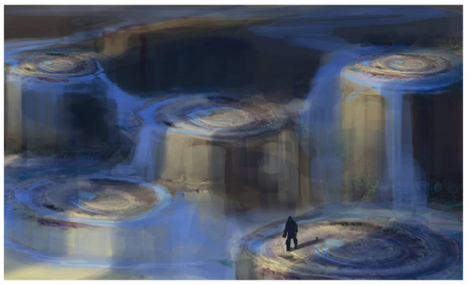
All of this new technology allowed the team to generate a realistically scaled universe filled with more handcrafted locations than we'd ever attempted before.

PLANETS

Although the planetary surfaces would be procedurally generated, we explored a variety of landscape styles to serve as inspiration for the types of environmental assets we would create to fill the terrain.

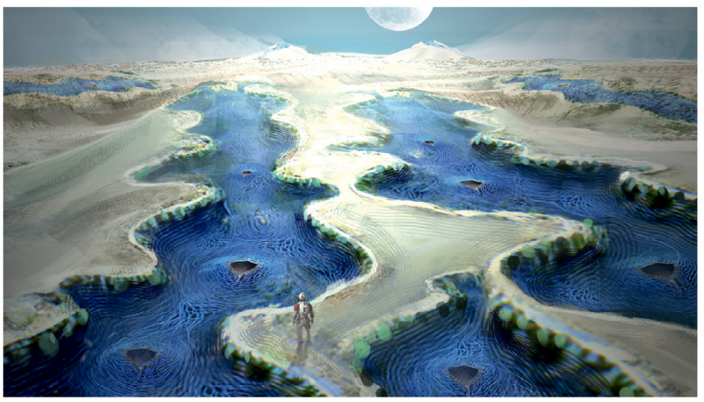


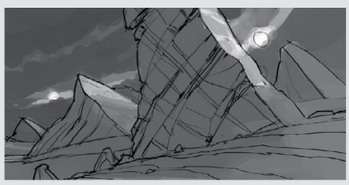


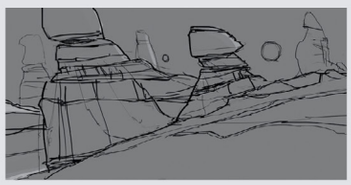


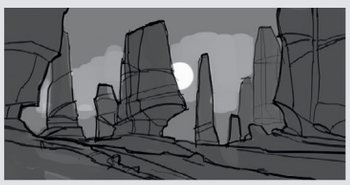
BIOMES

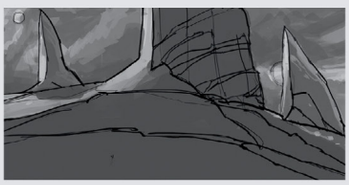
Various base biomes were explored, from deserts to wetlands, with a mix of recognizably Earth-like and exotic alien biomes.

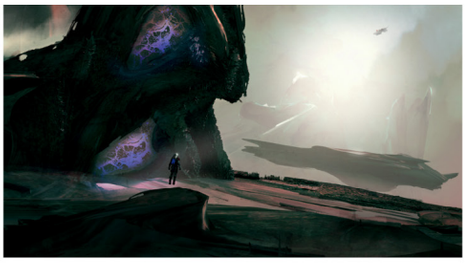


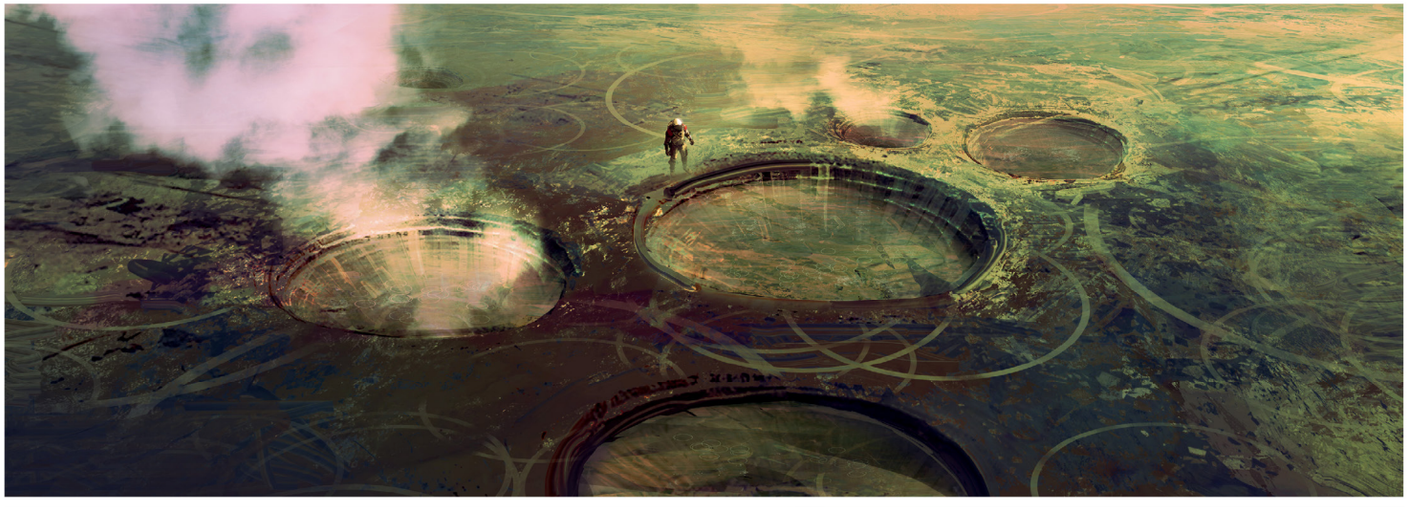






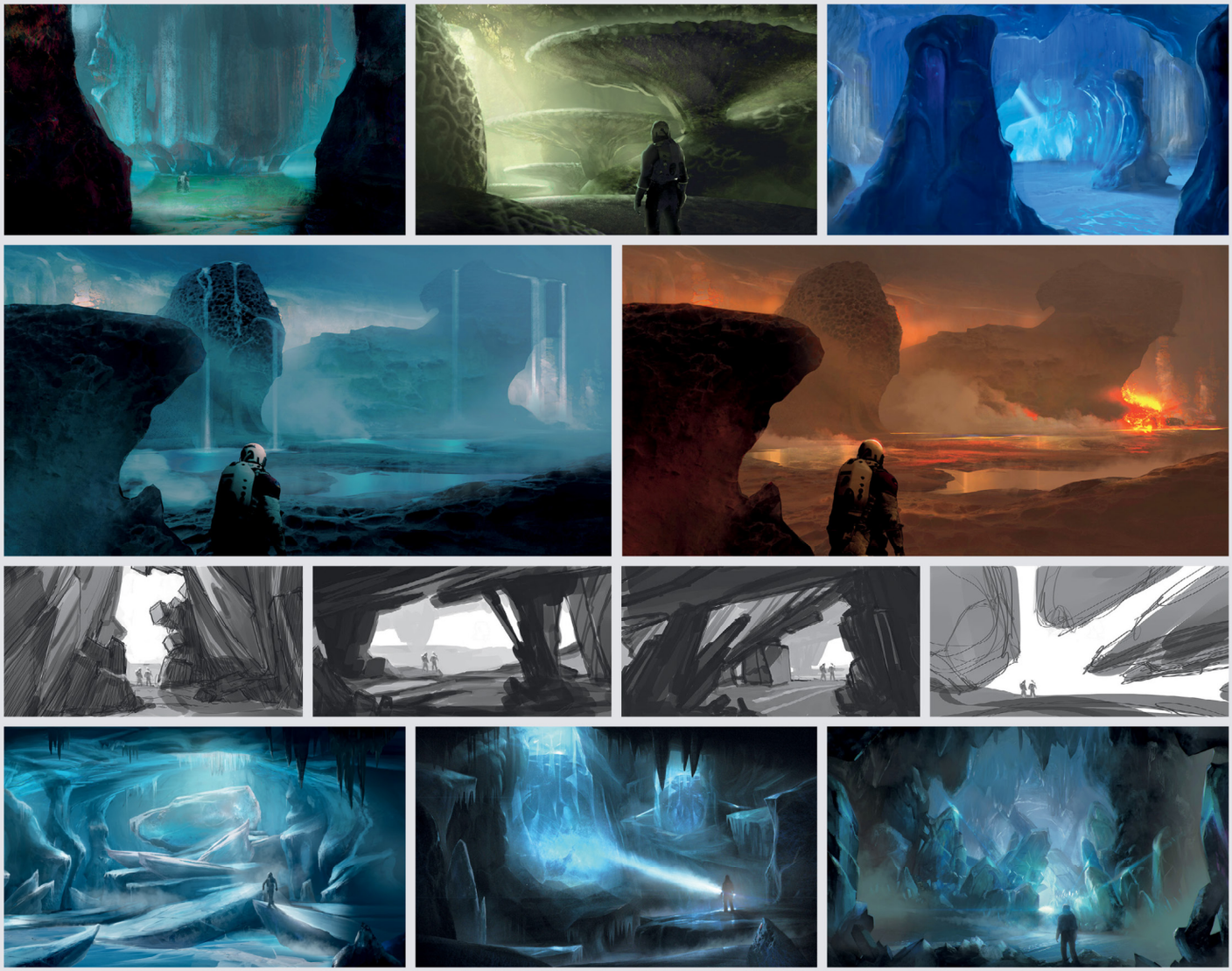






UNDERGROUND

We explored various subterranean looks, though we ended up leaning toward conventional rock and ice caverns for more universality with our biome types.



KREET

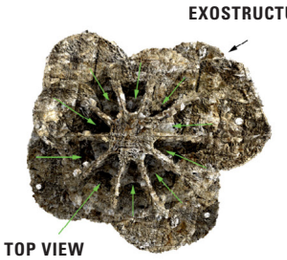
The player visits this marginal-life world early in the game. Originally an ice world, Kreet was changed to a moody extremophile planet.

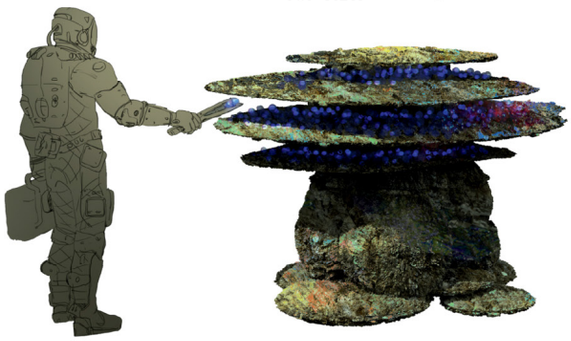
GAS
SPORES
MUSHROOM STRUCTURE
LICHENS

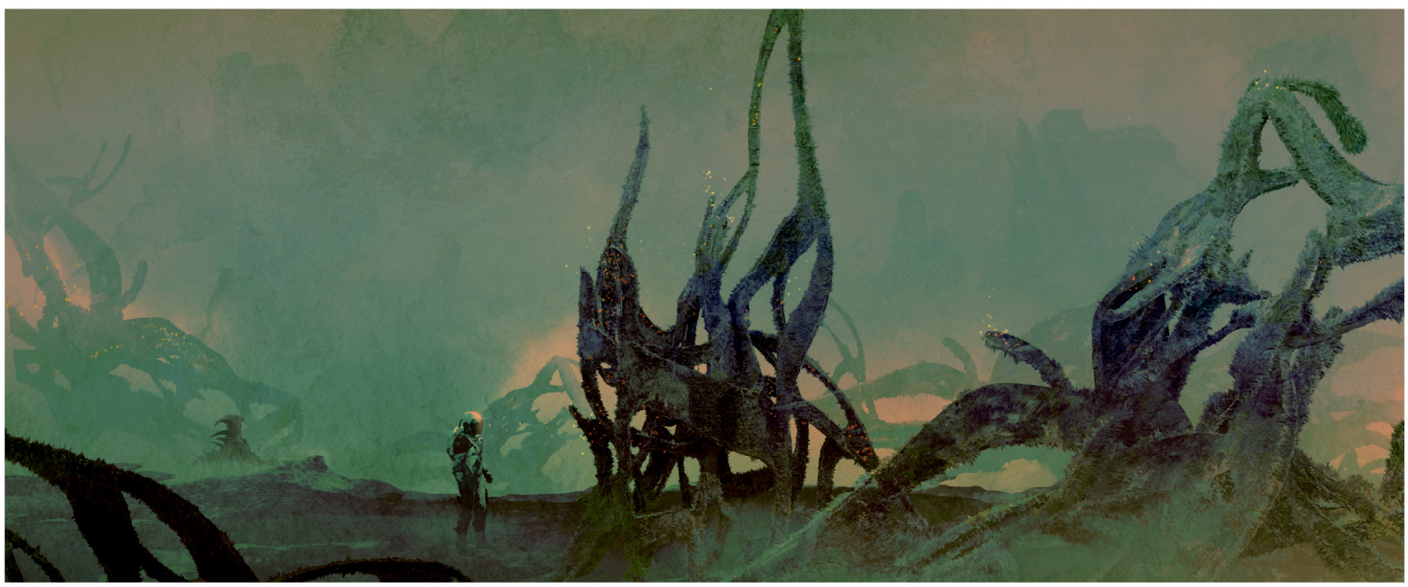
EGGS

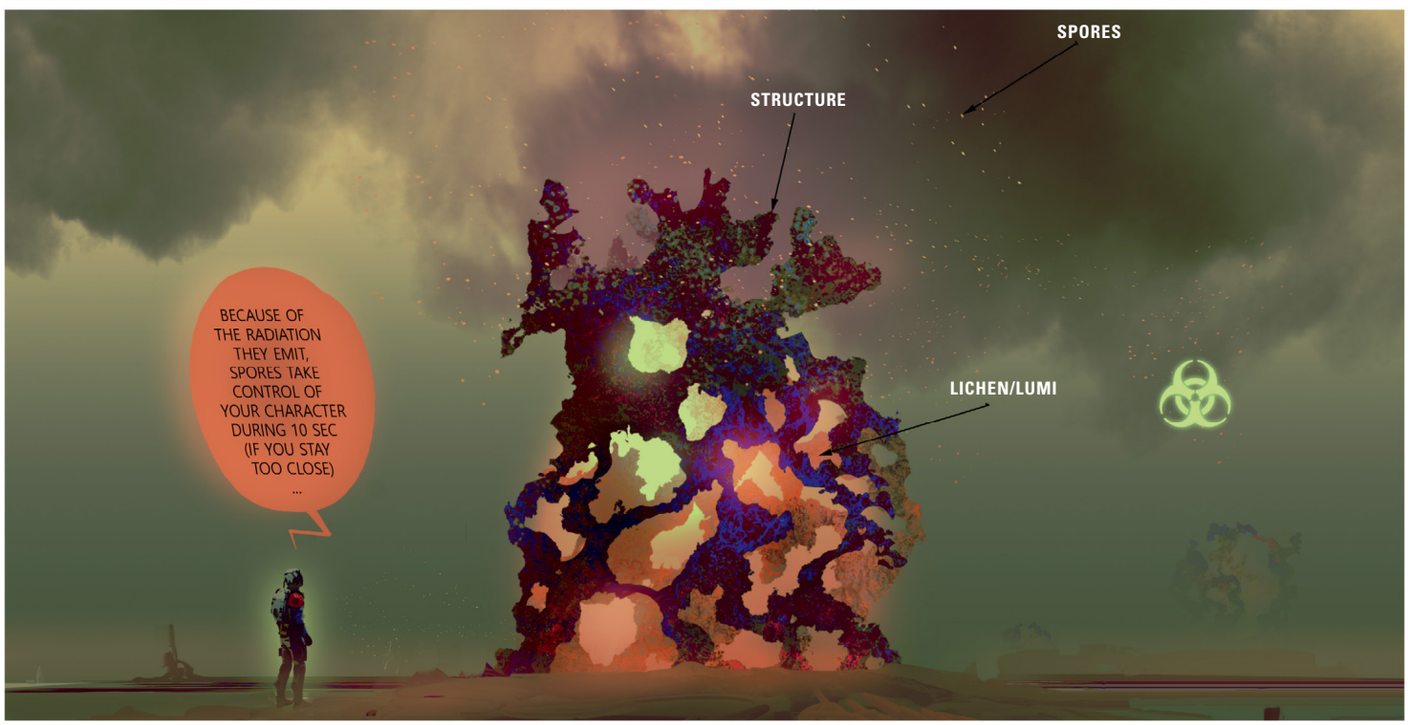
ALIEN FLORA

Since we could easily refer to Earth as a reference for our more normal biomes, we spent a good deal of concept art time early in the project on more out-there, weirdly alien ideas for things that the player can find while exploring.



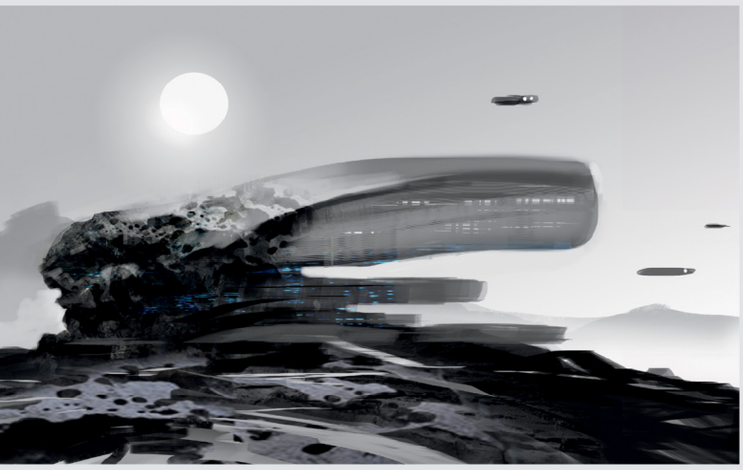


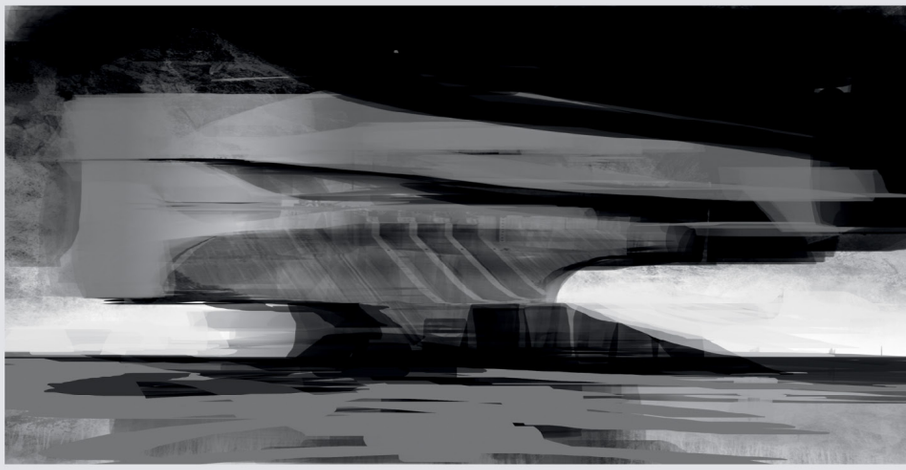


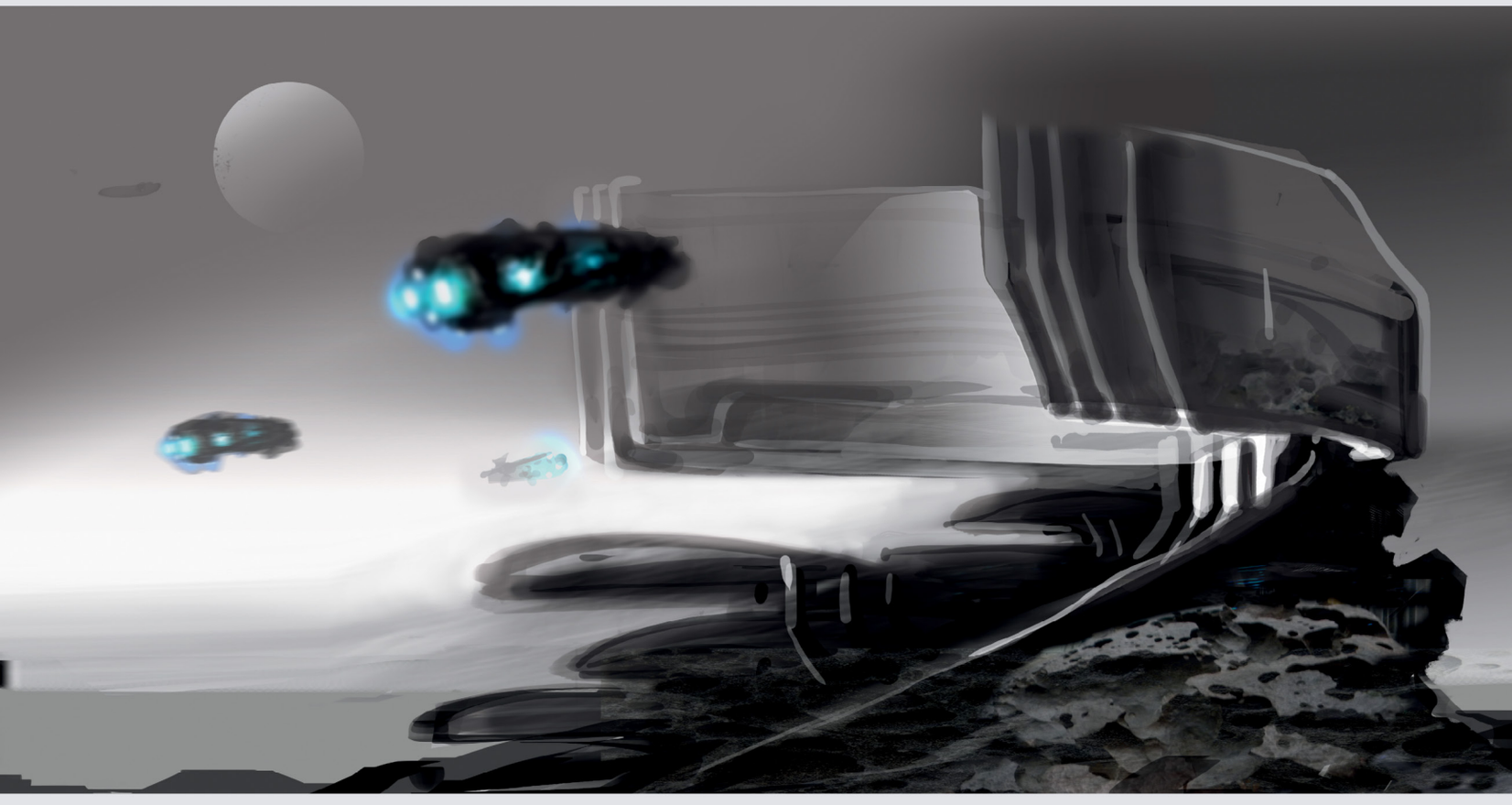


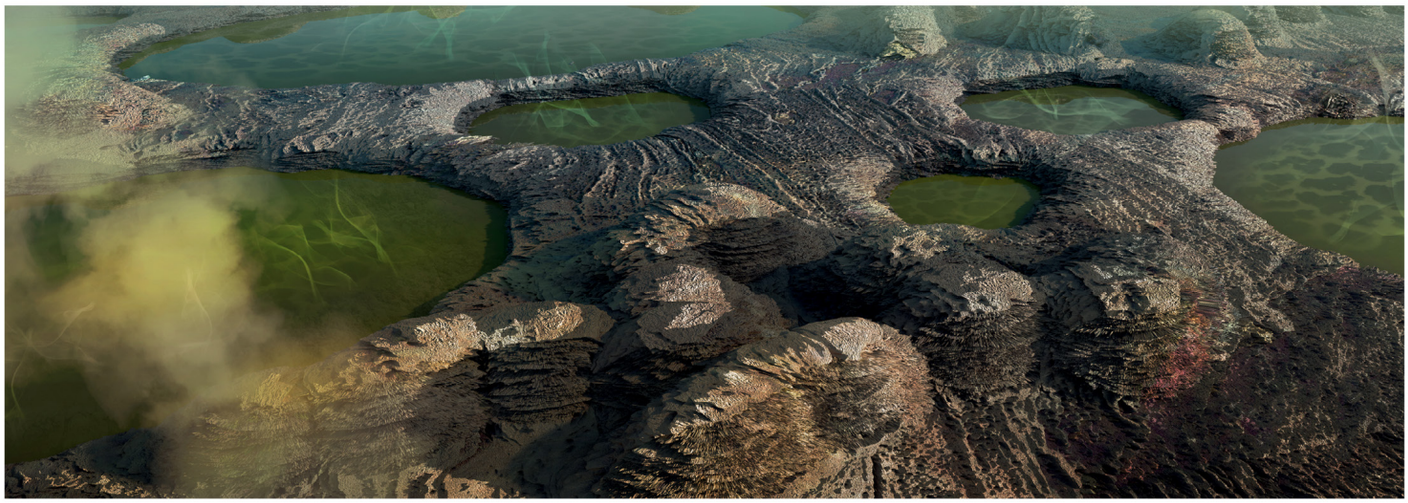
ALIEN WORLDS

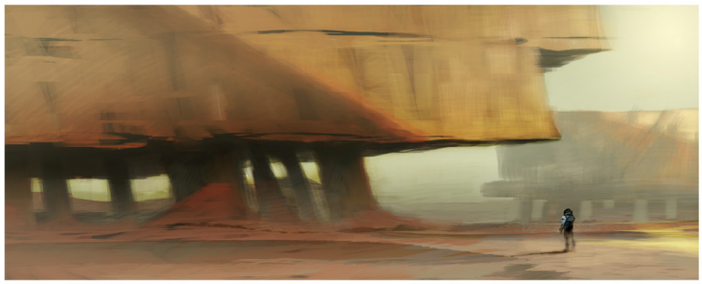
Some of the more fantastical, "high science-fiction" alien world ideas were visually interesting, but didn't fit in the more grounded aesthetic we were aiming for.

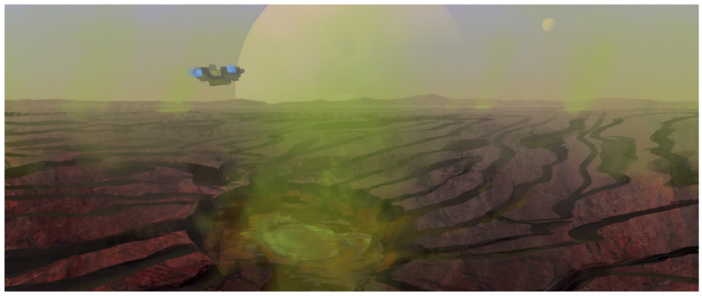


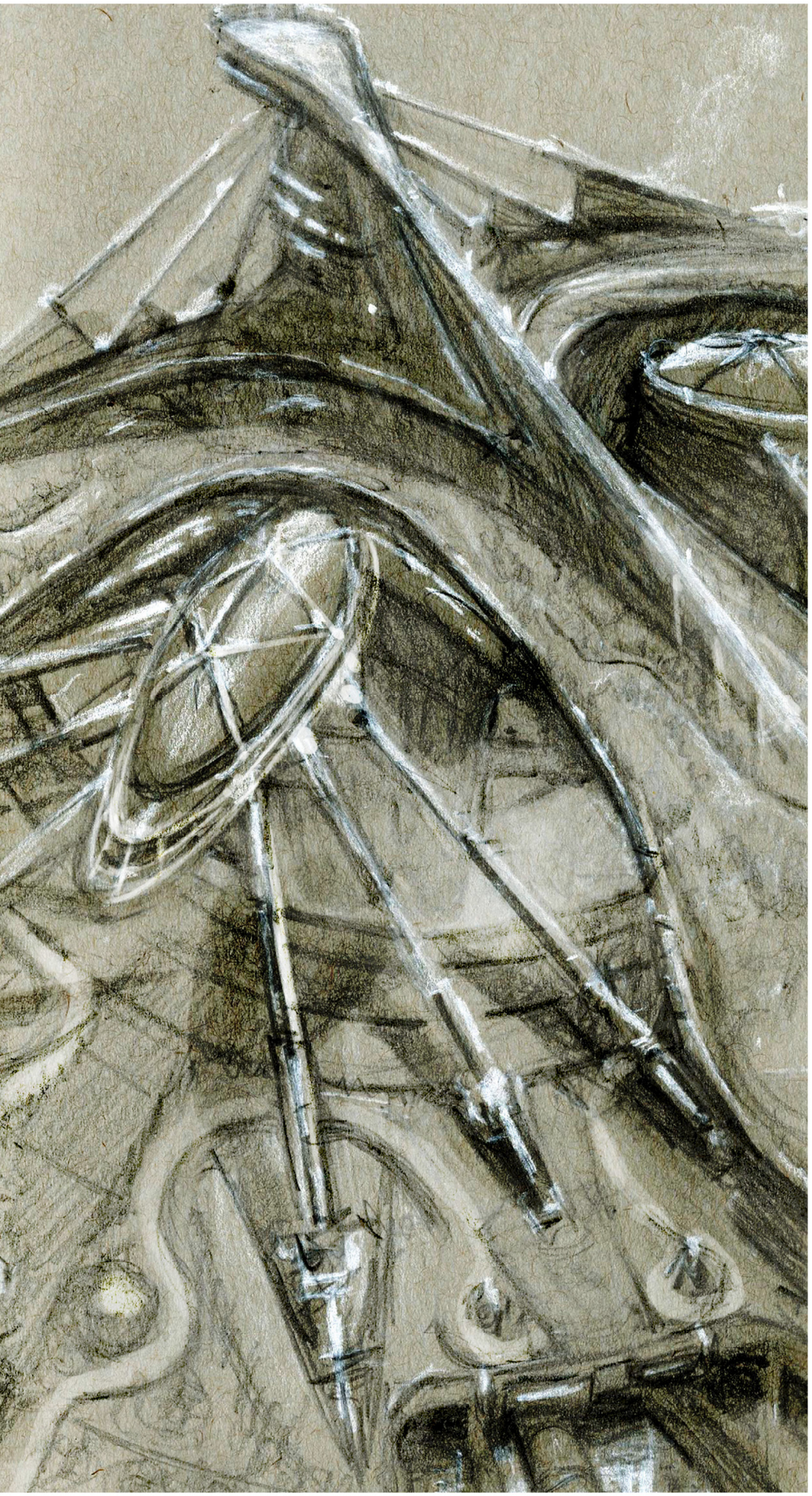


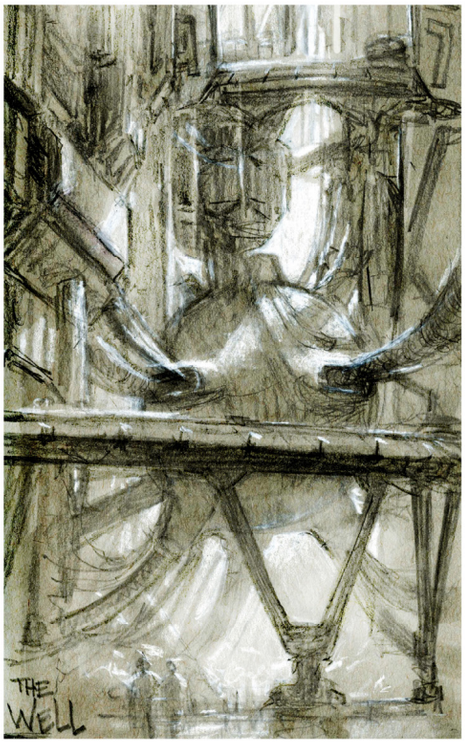






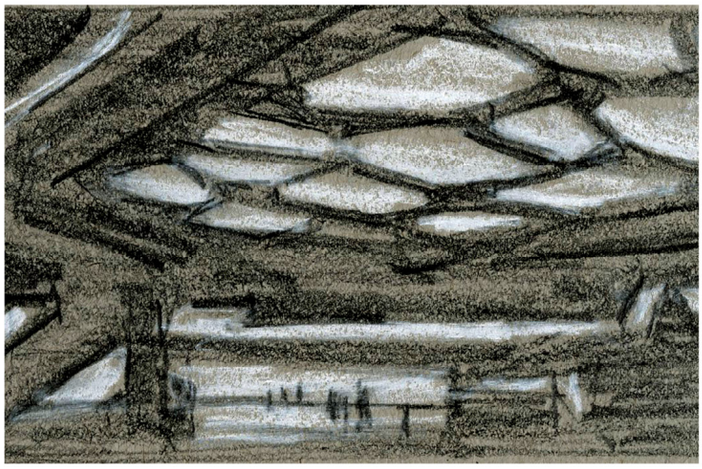


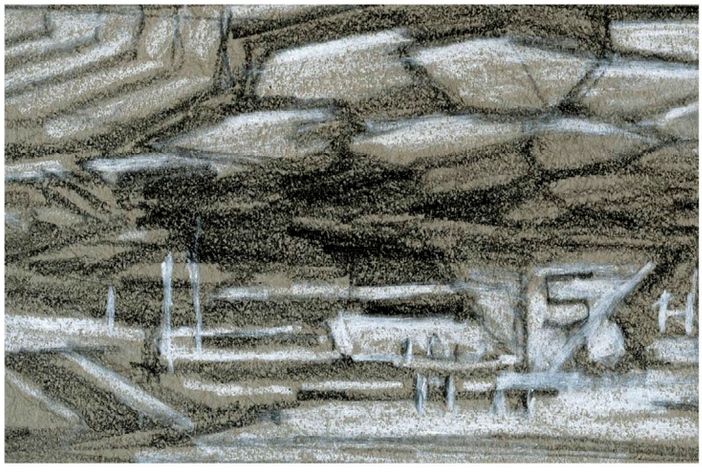


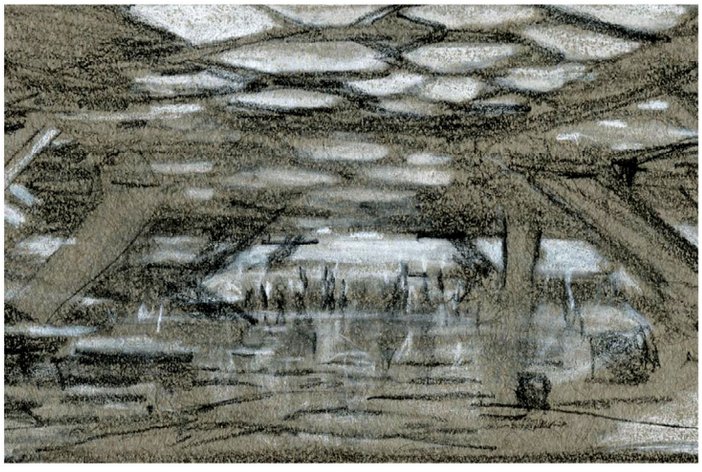


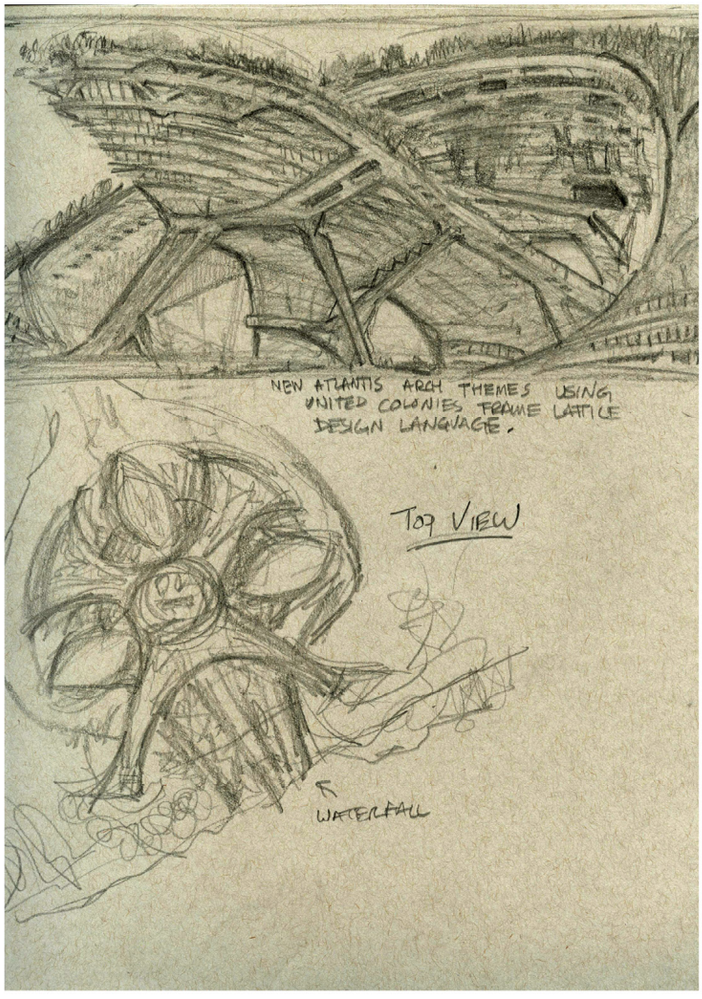
EARLY NEW ATLANTIS EXPLORATION

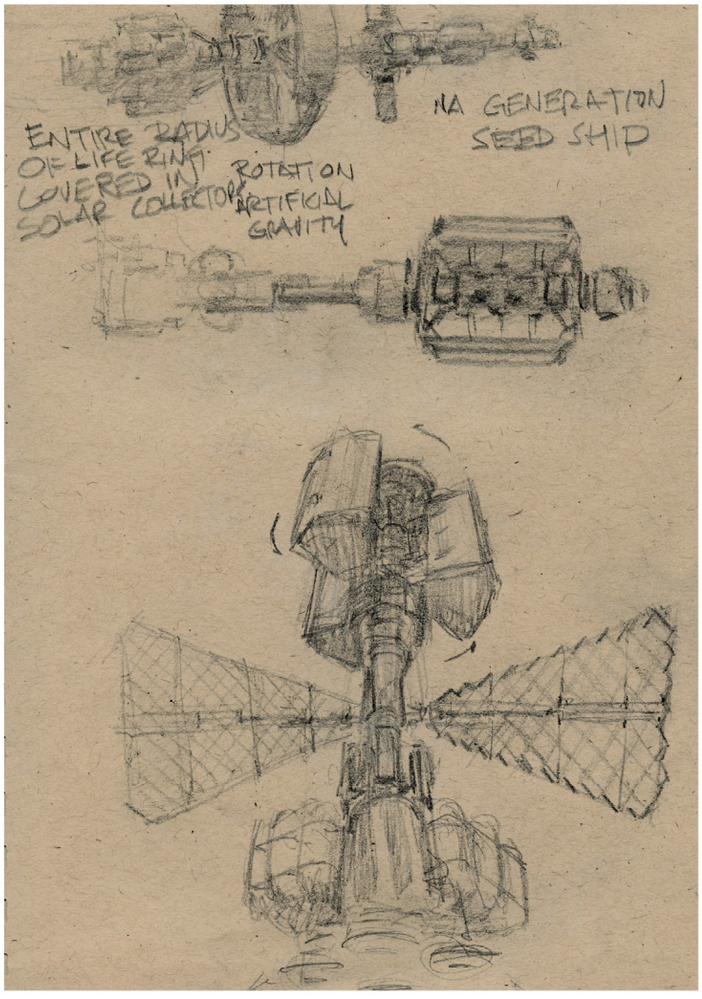
Most concept artists work fully digitally these days, but once in a while some early sketching is done in traditional media, like these pencil and chalk studies of New Atlantis. This approach can help ideas flow a bit more freely when not tied to the screen.

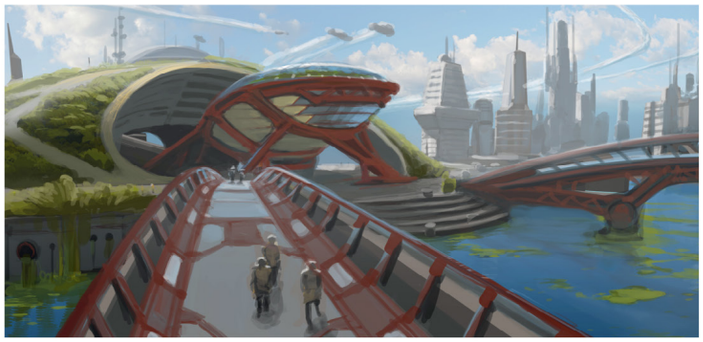


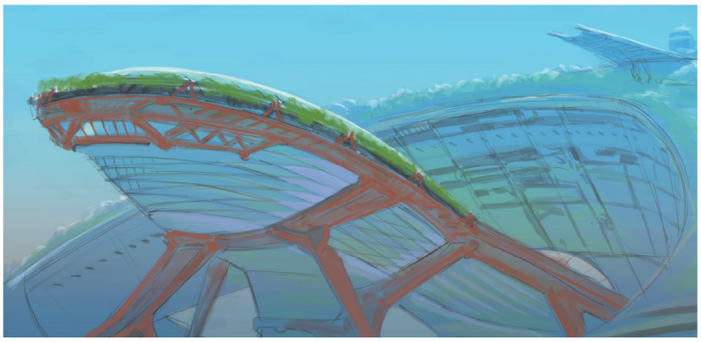


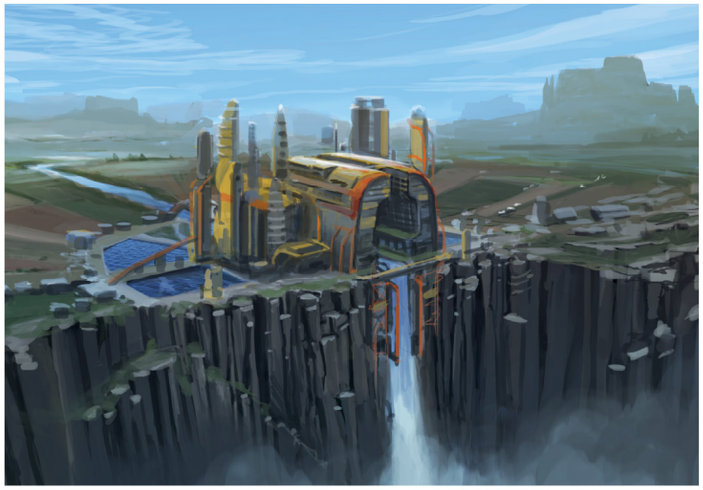


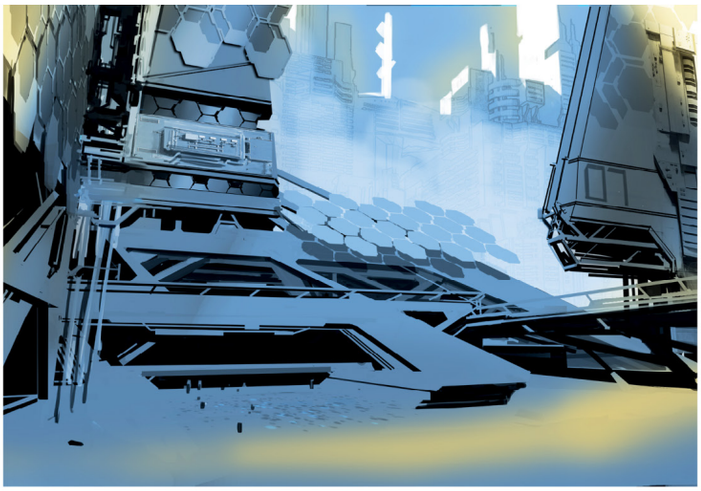

NEW ATLANTIS ARCH THEMES USING UNITED COLONIES FRAME LATTICE DESIGN LANGUAGE.
TOP VIEW
WATERFALL

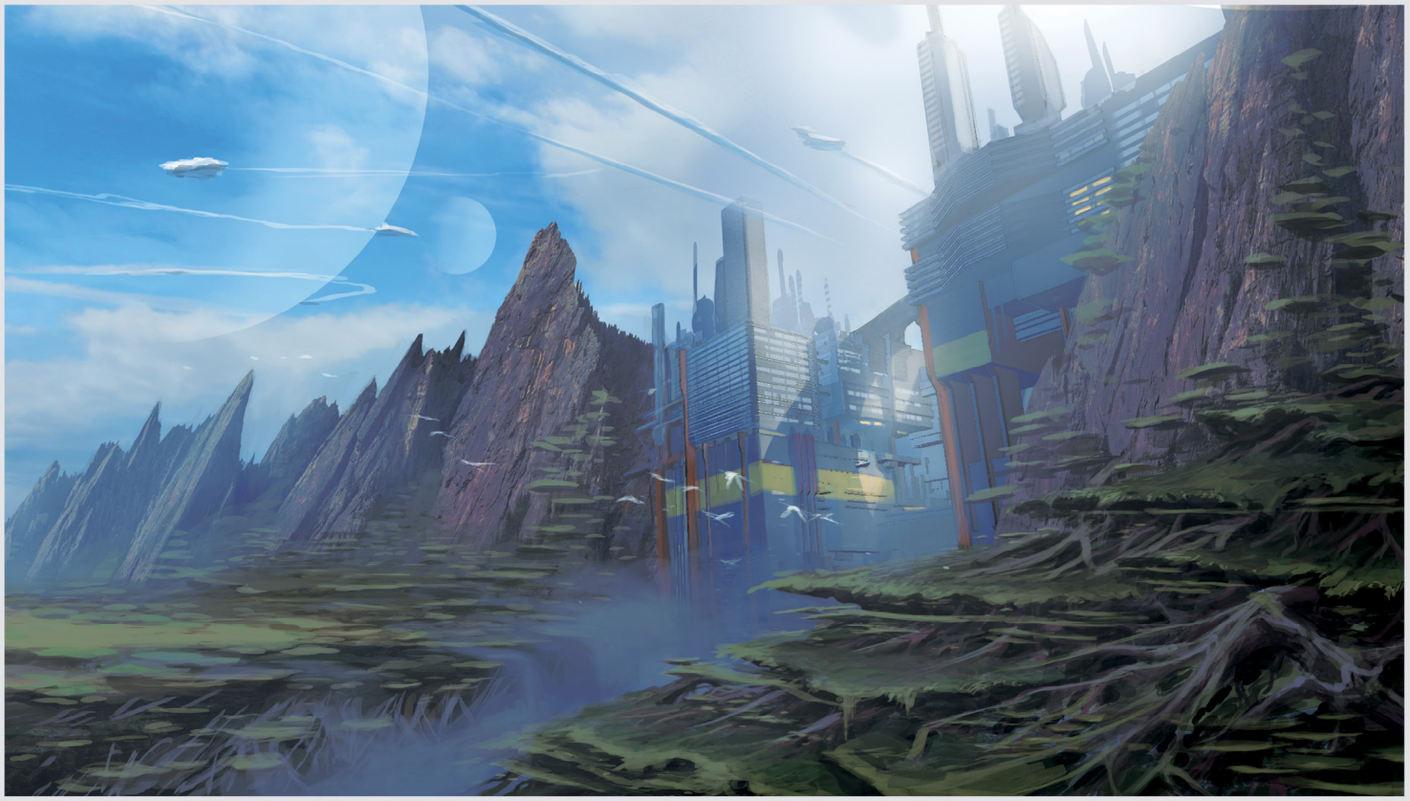

NA GENERATION SEED SHIP
ENTIRE RADIUS OF LIFE RING COVERED IN SOLAR COLLECTORS
ROTATION ARTIFICIAL GRAVITY

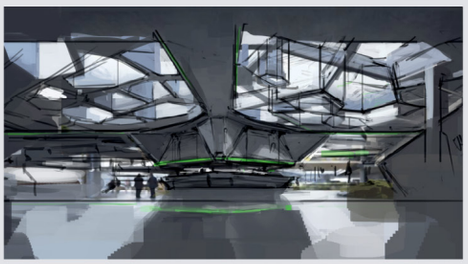


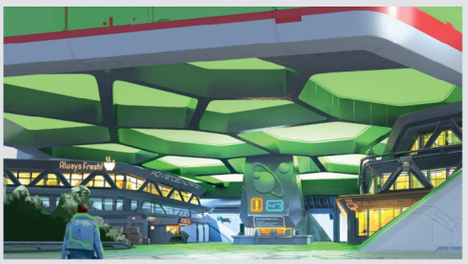








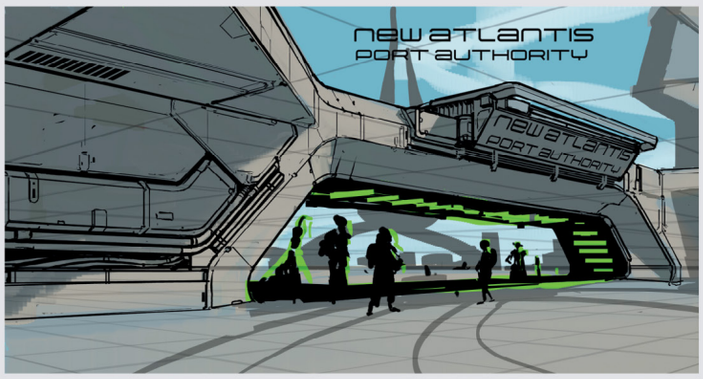


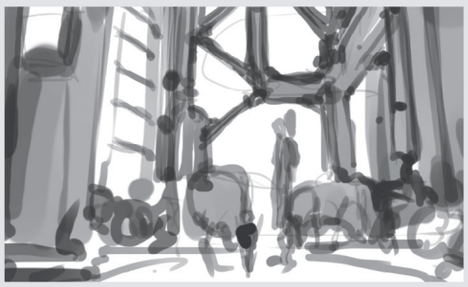


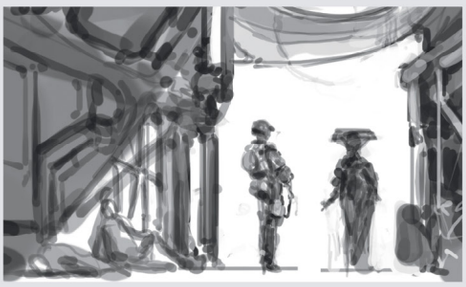
VIEW FROM THE NEW ATLANTIS SPACEPORT

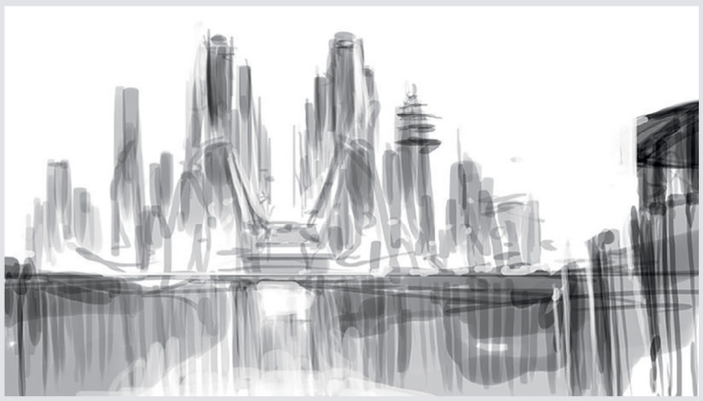
NEW ATLANTIS

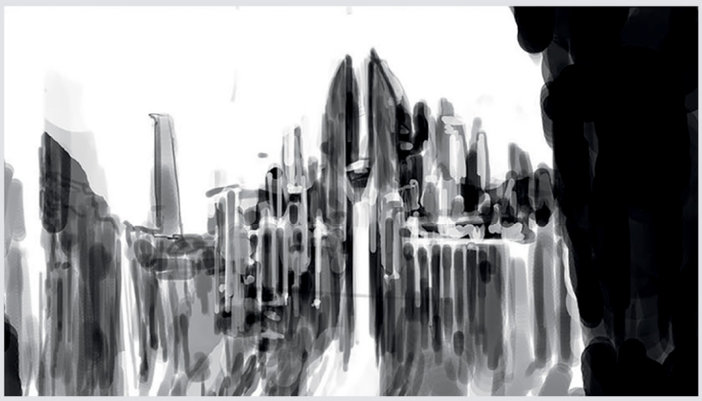
The capital city of the United Colonies, located on the planet Jemison in the Alpha Centauri system. The planet has a breathable atmosphere, with lots of sunlight and flora, but any greenery is very landscaped and "Earth-like." New Atlantis presented a unique design and art challenge for us—we needed to create the illusion of a large, thriving science-fiction metropolis, but on the scope and scale of the smaller, more navigable and gameplay-friendly cities we've always designed in the past.

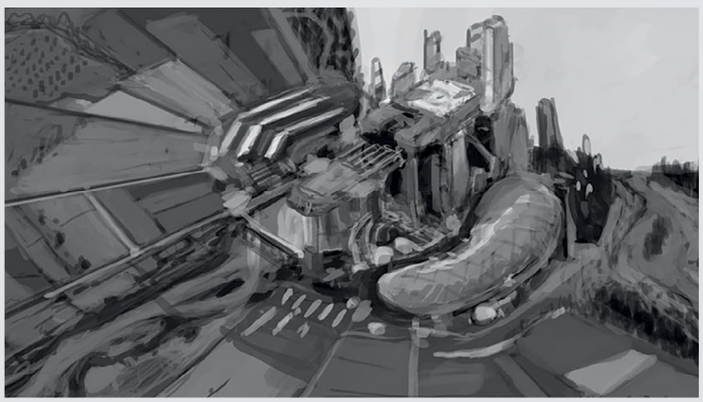


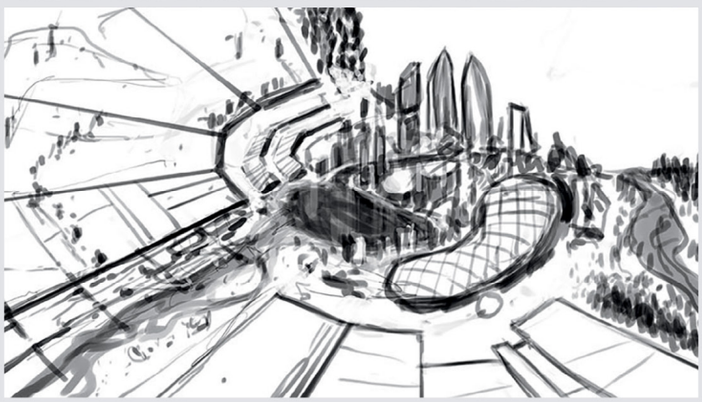


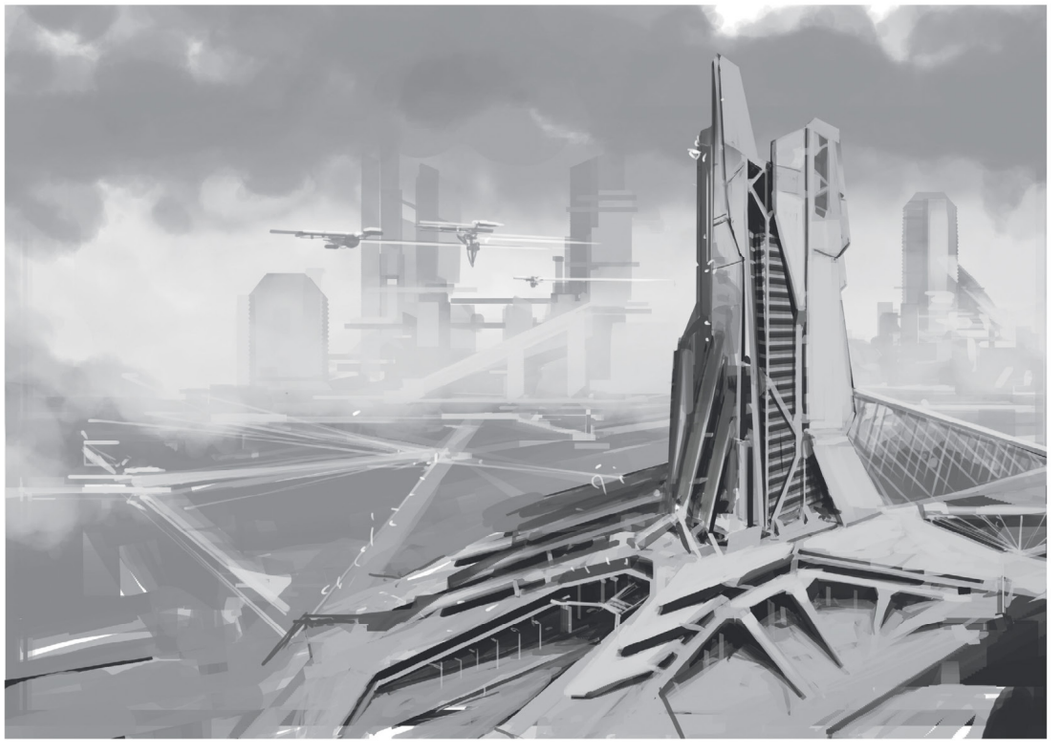






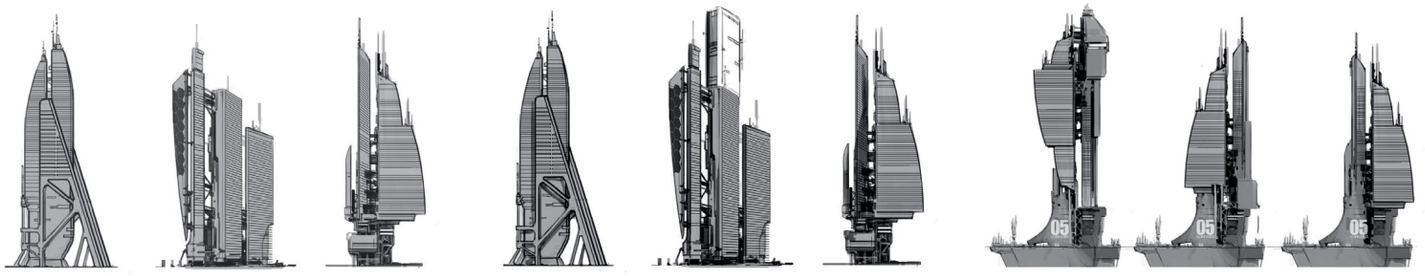


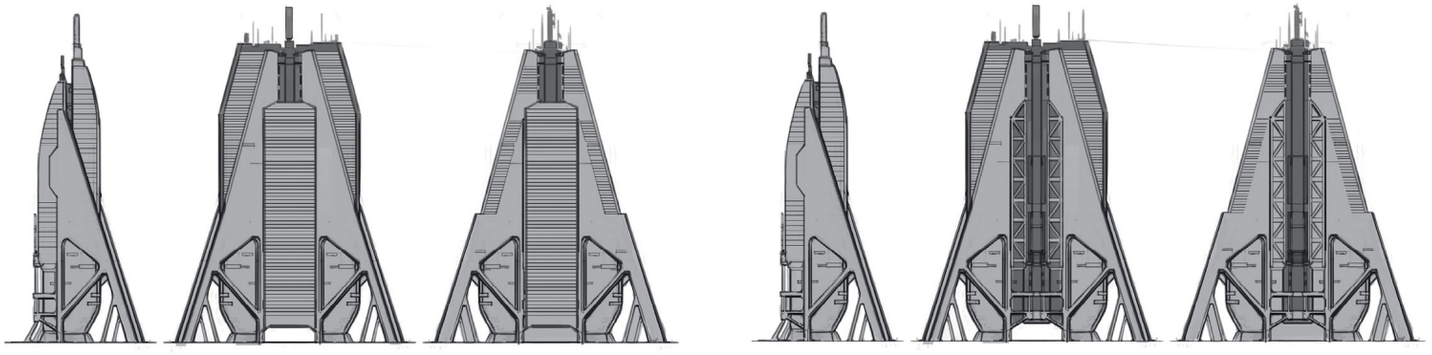


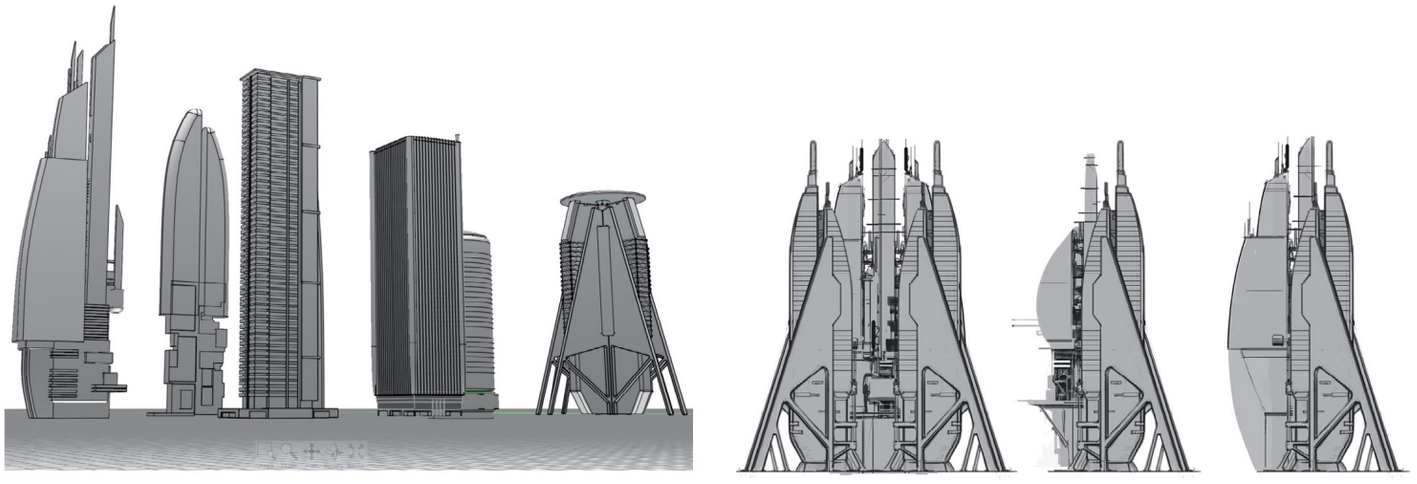


ARCHITECTURE

This was the only city with skyscraper-like buildings. Some early designs felt more industrial but then evolved into flowing and organic shapes to contrast with the more functional type of architecture in other locations. Whereas other cities are built for practicality and functionality, New Atlantis is one of the few places that was designed for aesthetics and beauty.

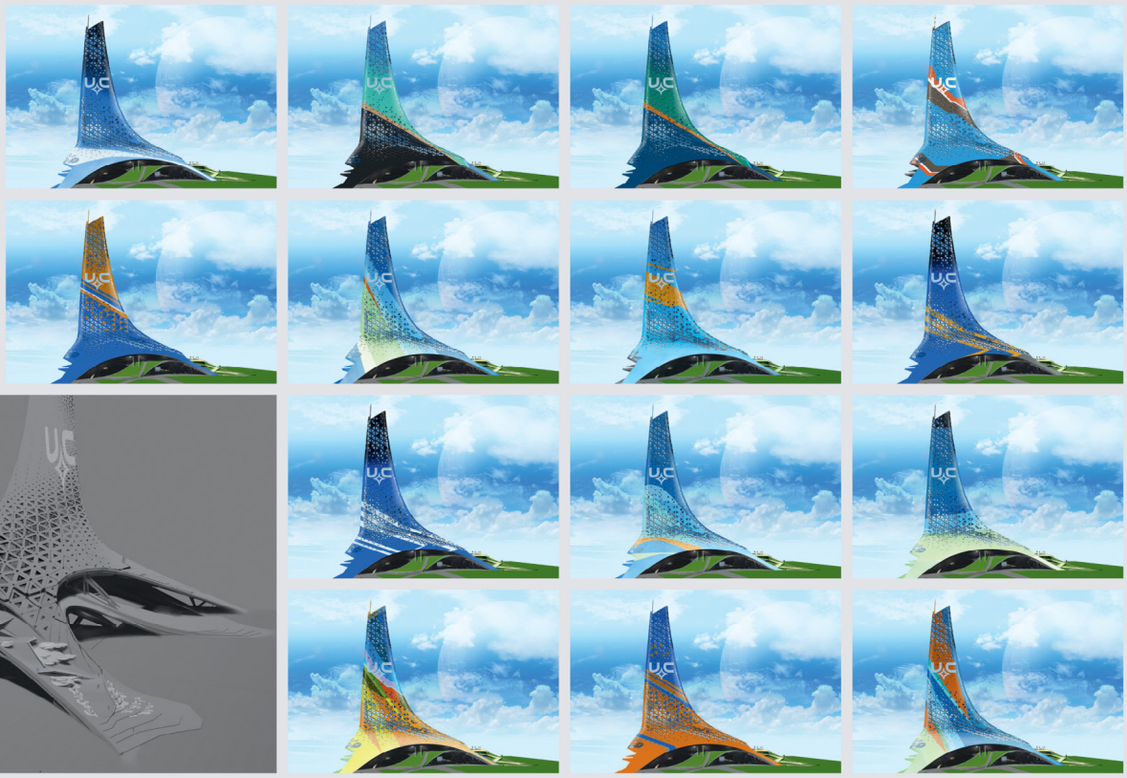


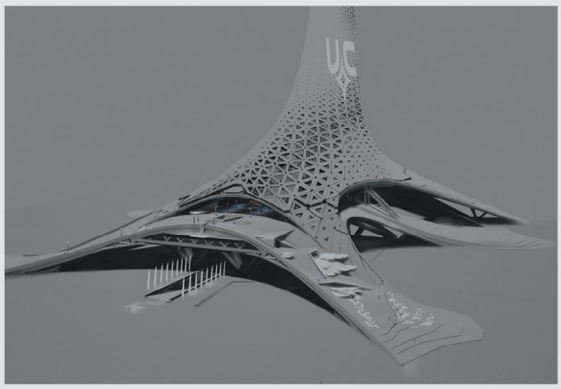


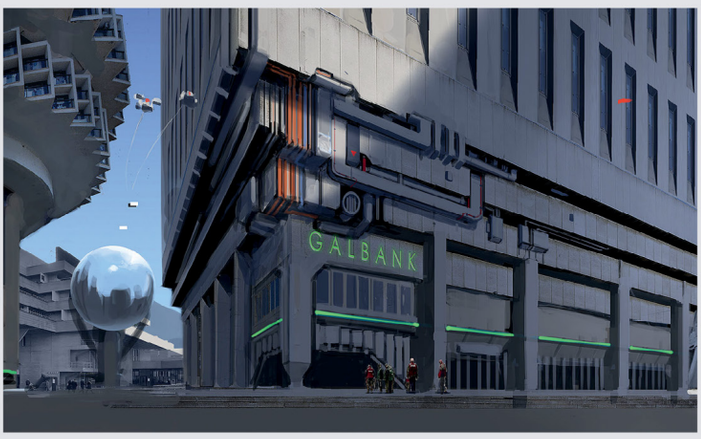


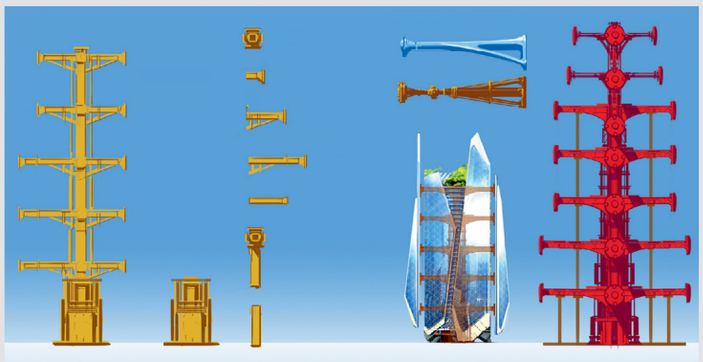
MAST

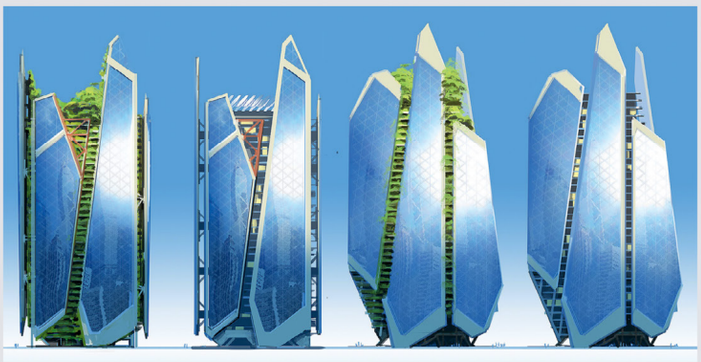
The central landmark of the city, and the heart of the United Colonies government. This architectural monument was meant to make a clear statement about just how advanced the UC is.

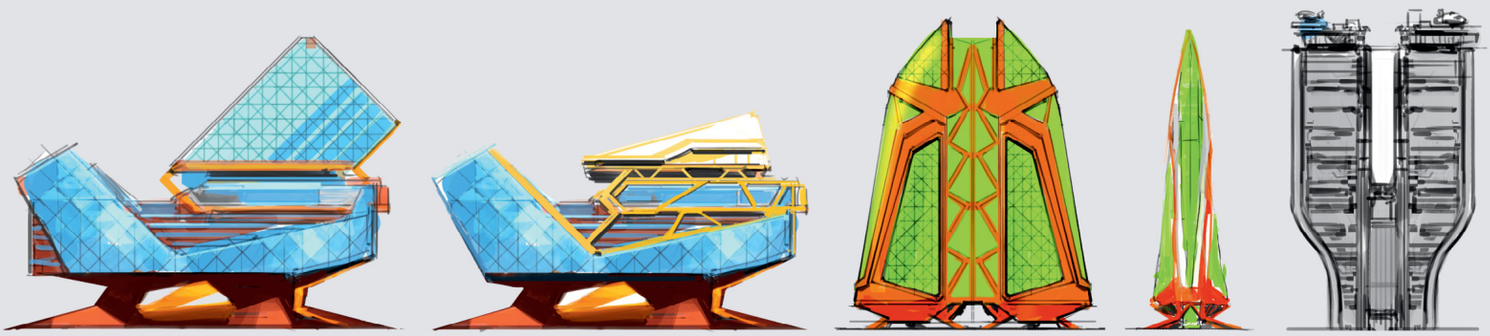


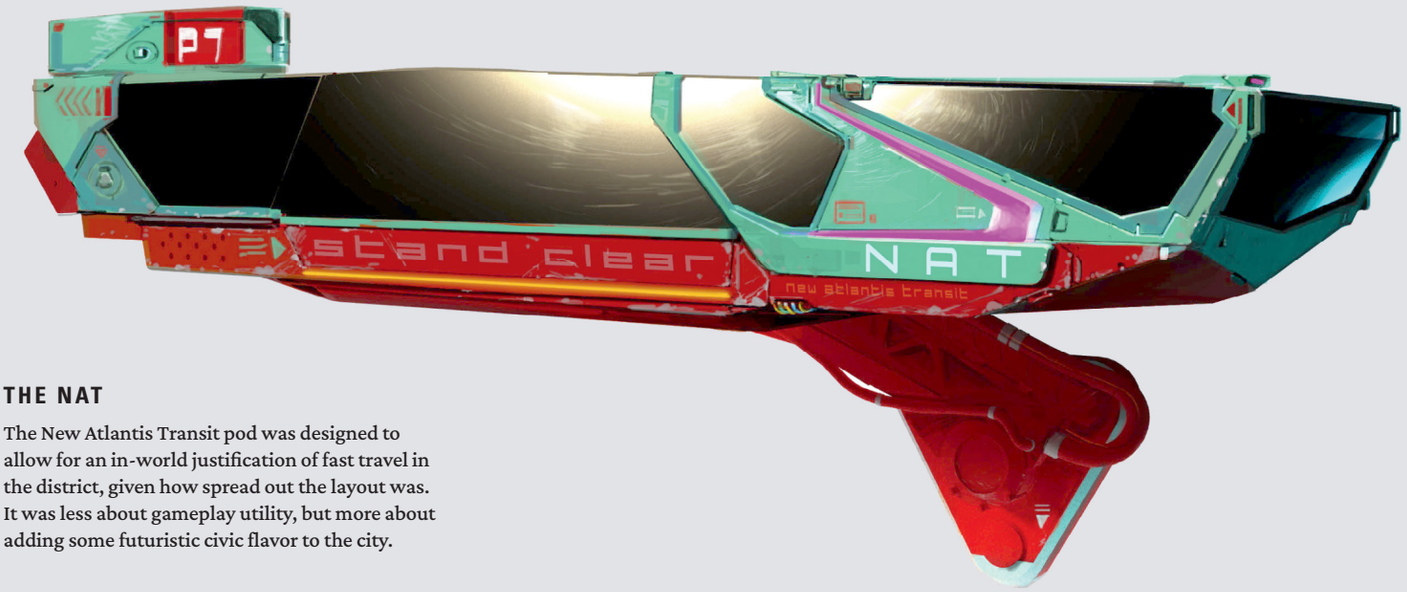






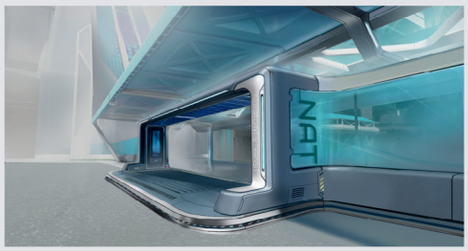


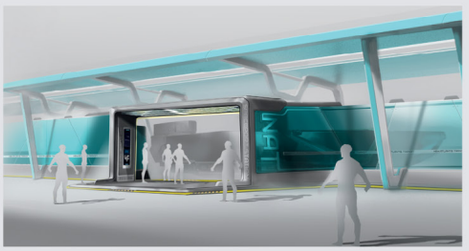


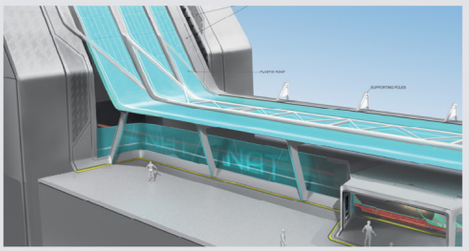


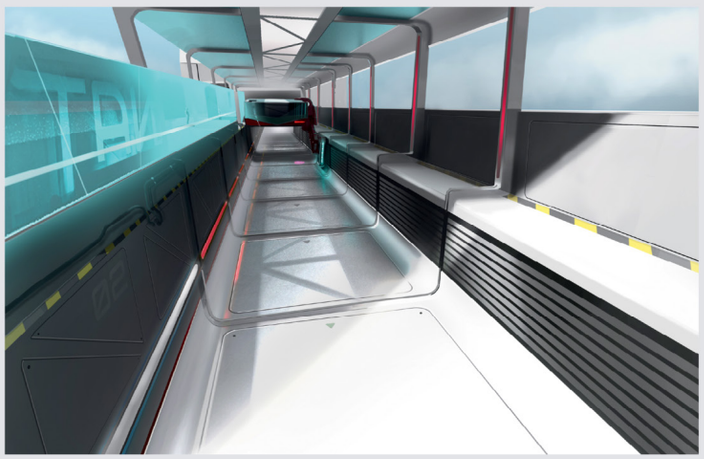
THE NAT

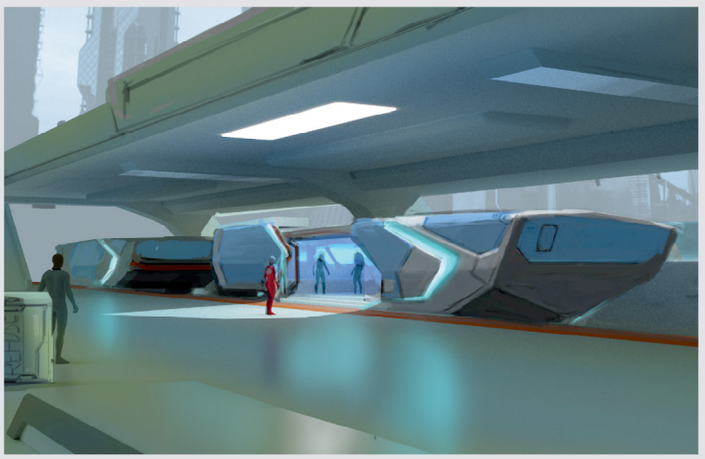
The New Atlantis Transit pod was designed to allow for an in-world justification of fast travel in the district, given how spread out the layout was. It was less about gameplay utility, but more about adding some futuristic civic flavor to the city.

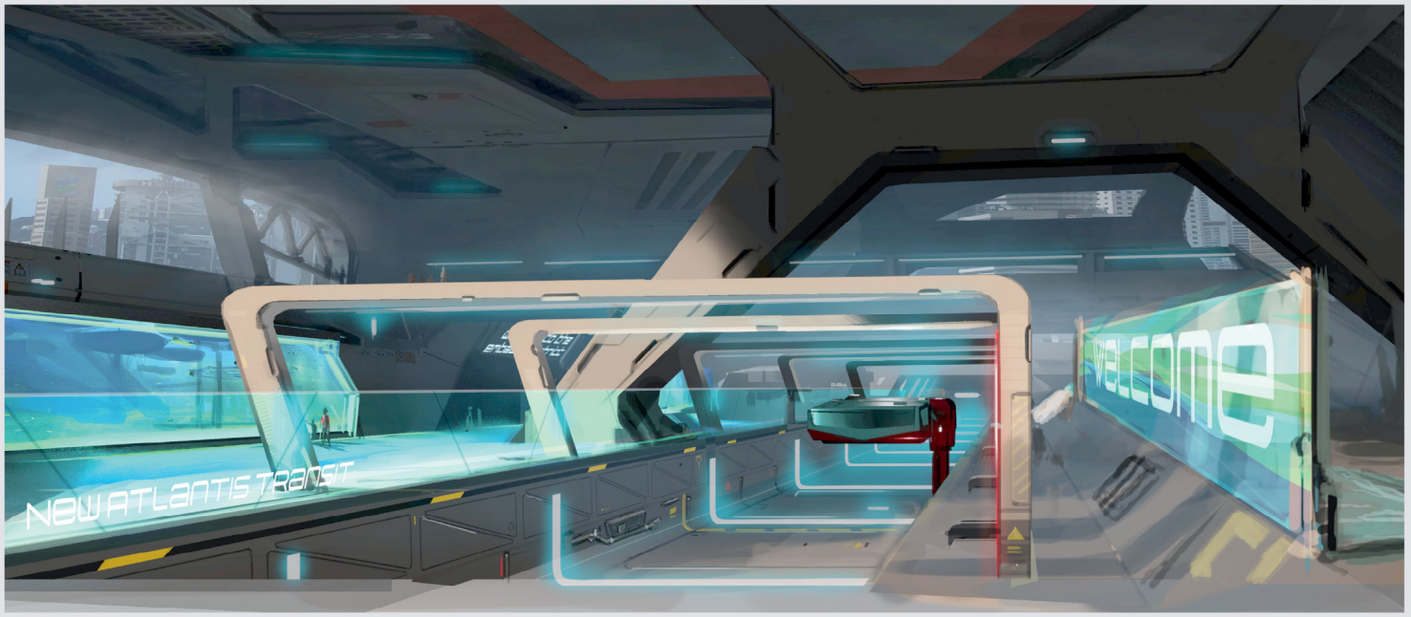






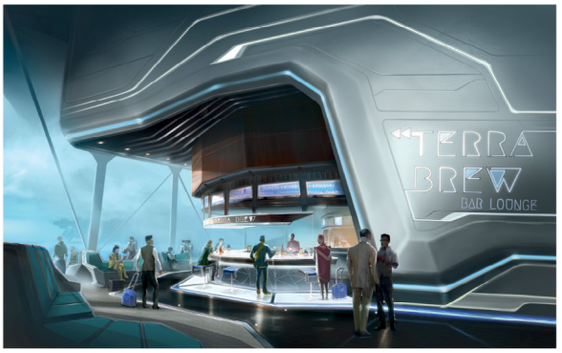


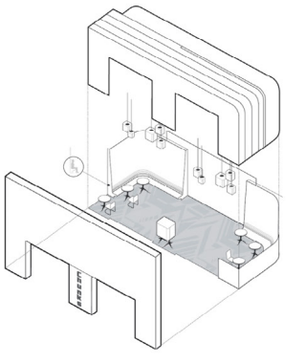


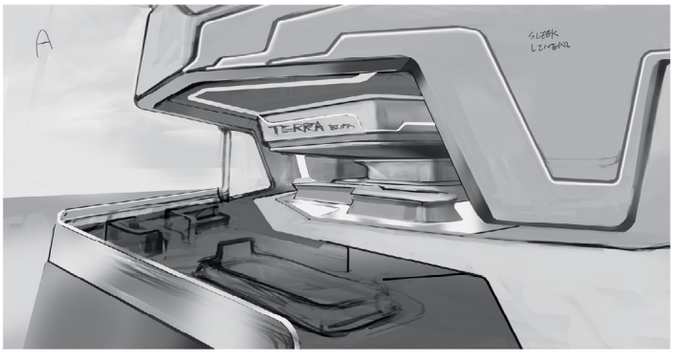


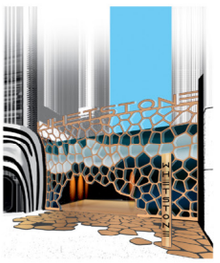
LOBBIES AND STOREFRONTS

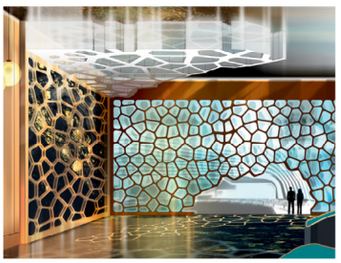
Since many of the buildings were game cell loads, open lobbies and storefronts allowed for a "soft entrance," indicating to the player that the building had an interior they could explore.

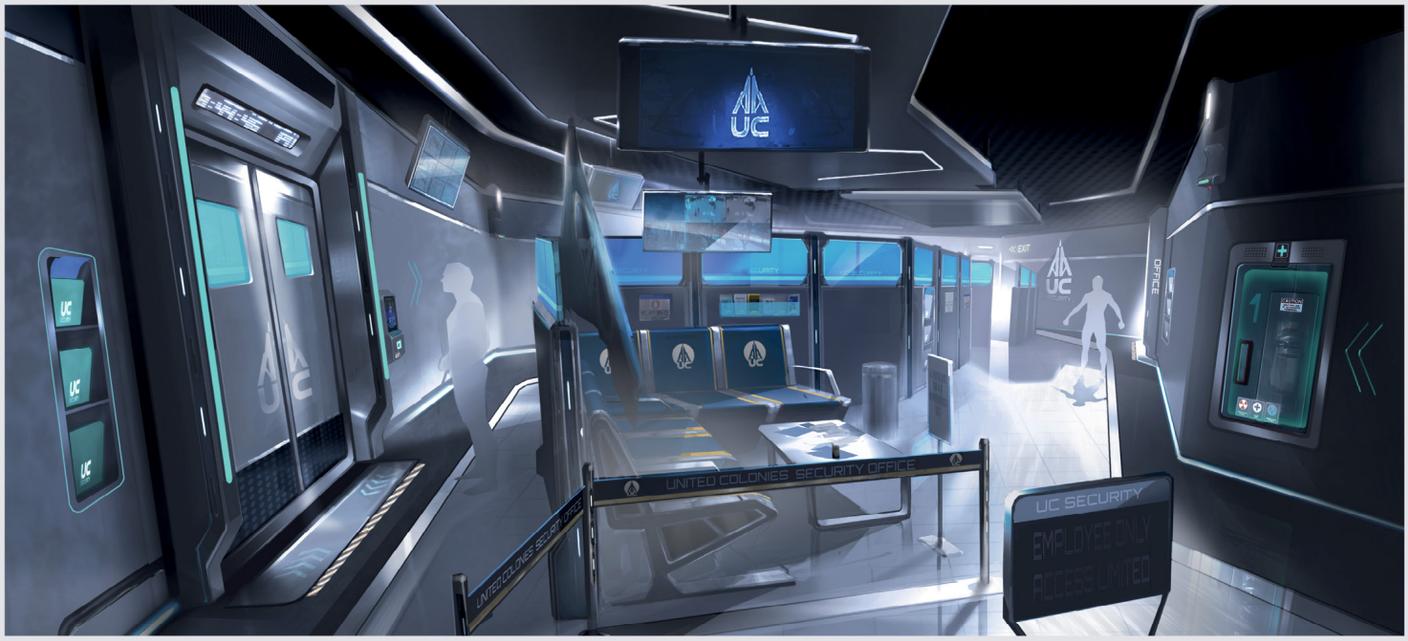











UNITED COLONIES SECURITY OFFICE
UC SECURITY
EMPLOYEE ONLY
ACCESS LIMITED
OFFICE
EXIT

NEW ATLANTIS

SECURITY OFFICE

UNITED COLONIES PUBLIC SERVICE
UC SECURITY
1
2
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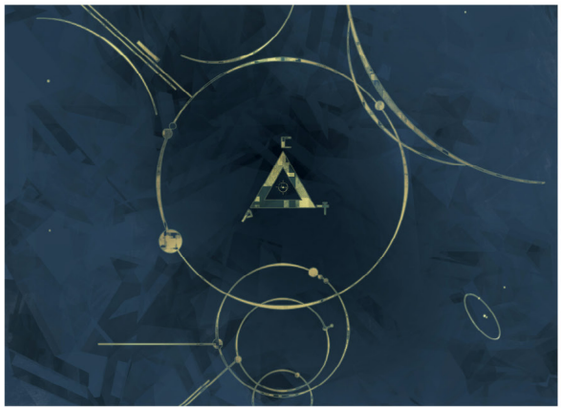
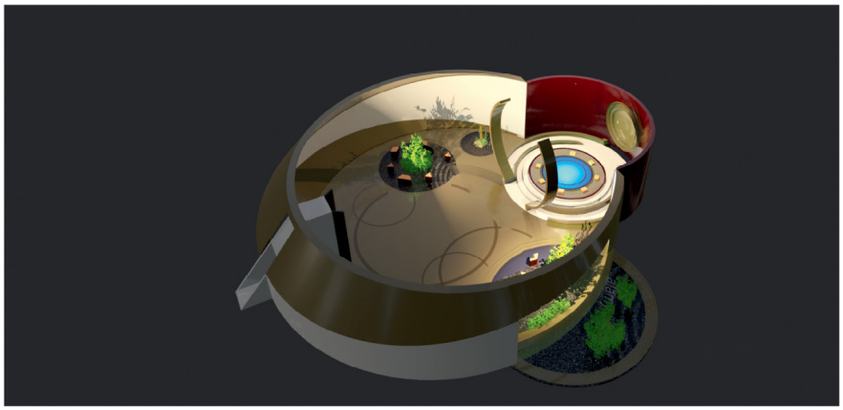
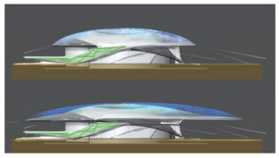
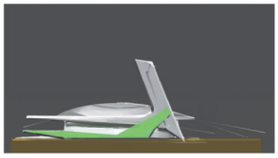
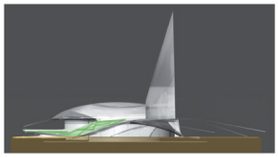
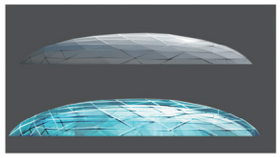


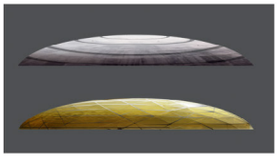


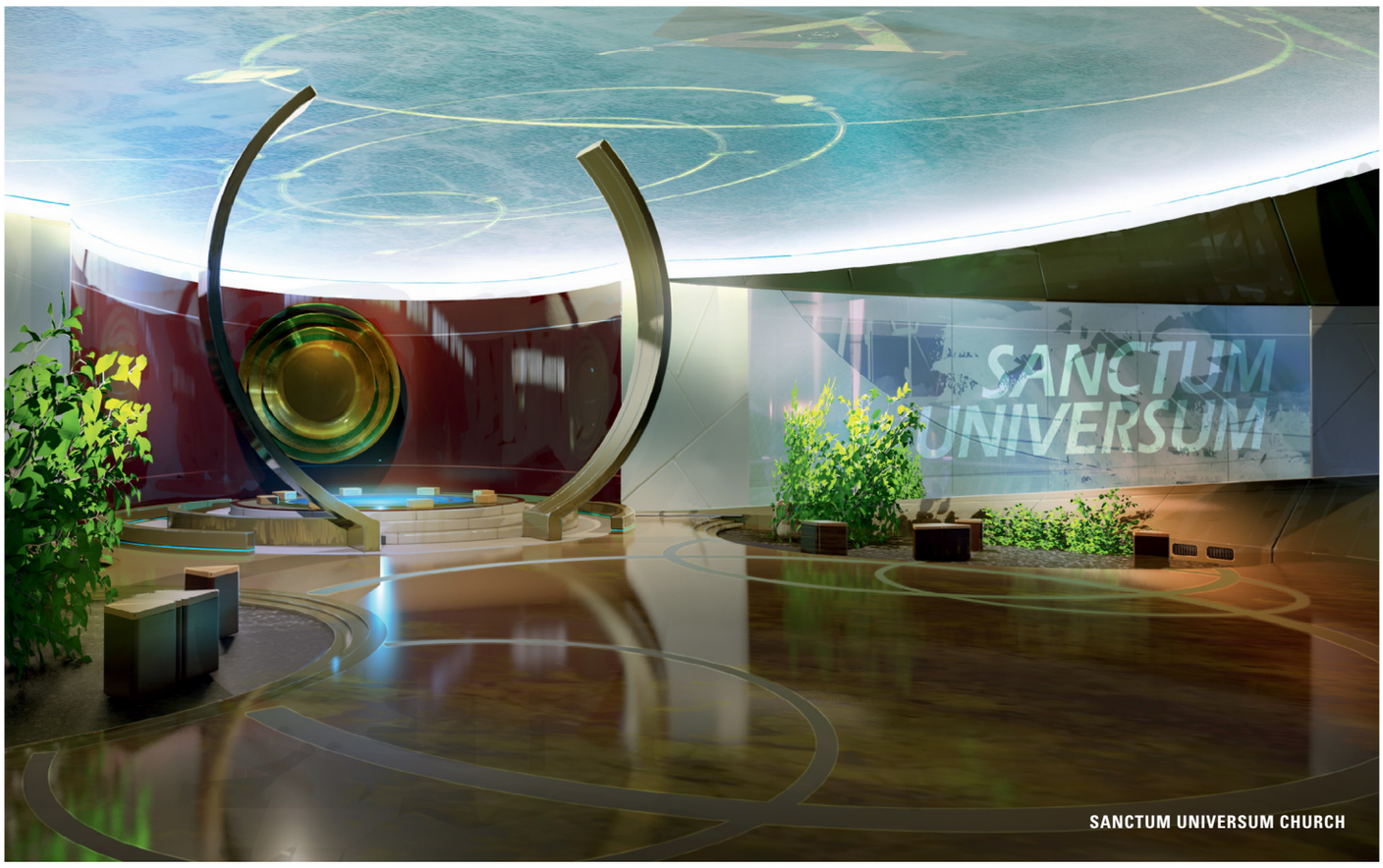




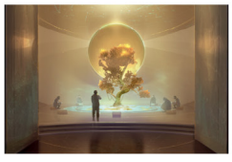


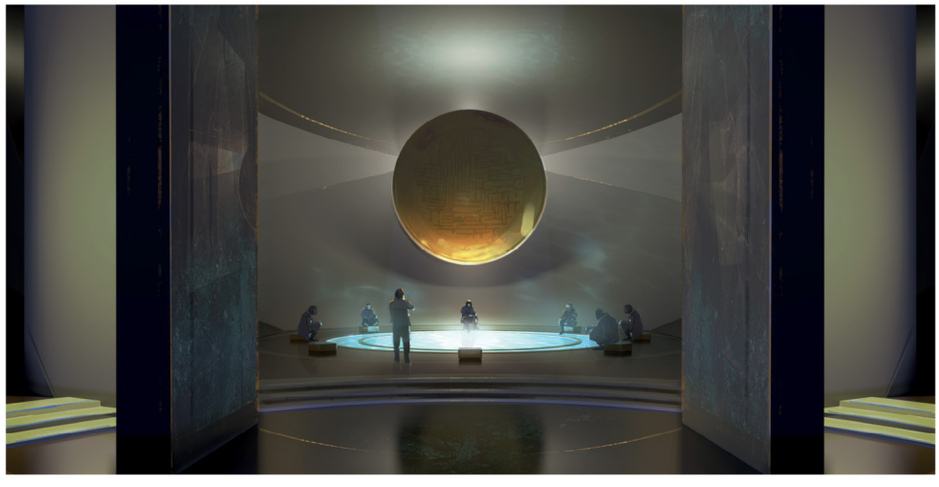


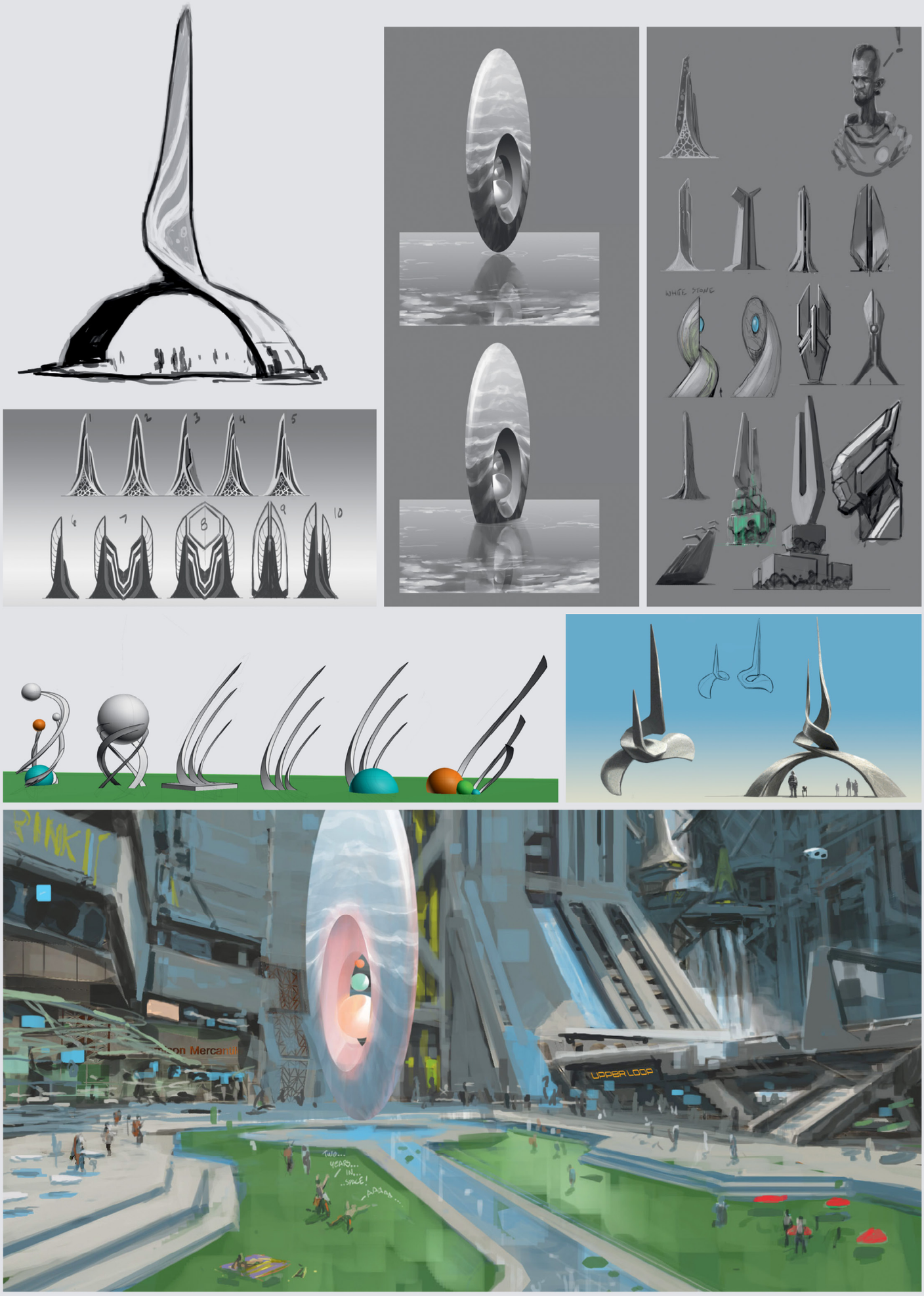


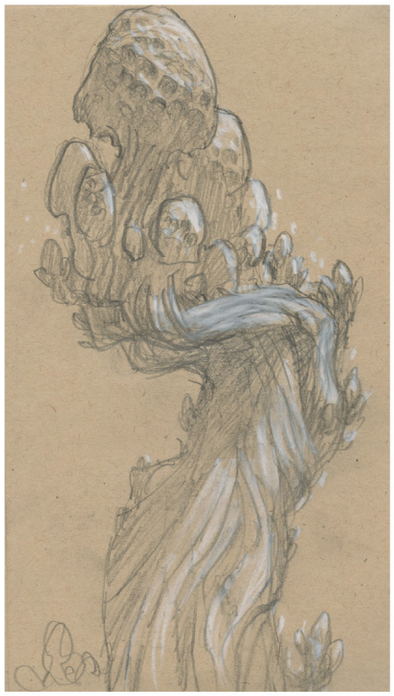


SANCTUM UNIVERSUM CHURCH






WHITE STONE
UPPER LOOP
TWO... YEARS... IN... ..SPACE!



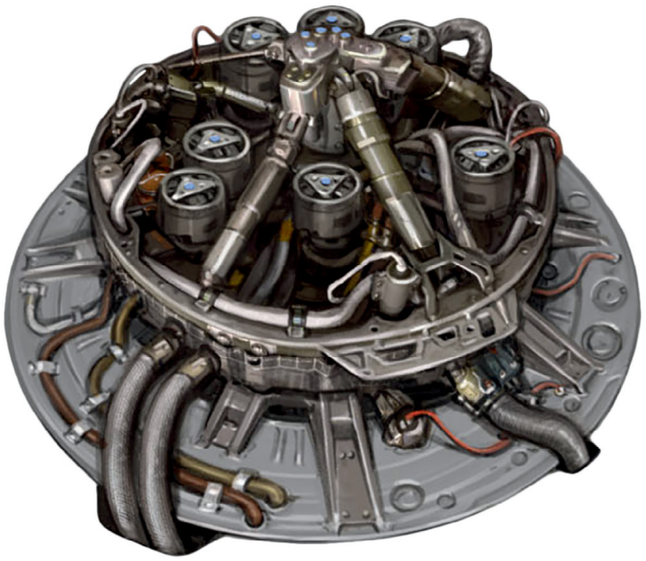
FLORA

Jemison is the first Earth-like planet, full of life, that the player visits. The flora was designed to be familiar but belonging to an exotic and heightened paradise.

THE WELL

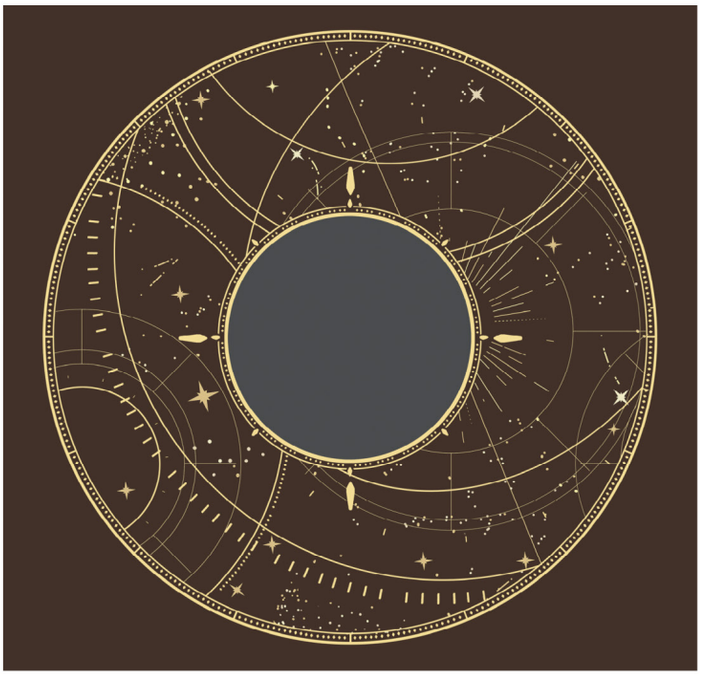
The hidden and seedy underbelly of New Atlantis. Dirty, damp, littered, and with graffiti throughout. Located in the utility tunnels running beneath the city's hydroelectric generators.

16
HEALTH



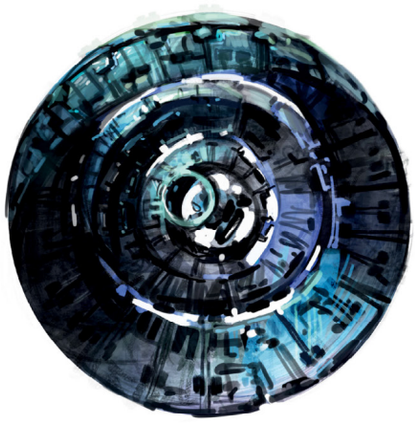
THE LODGE

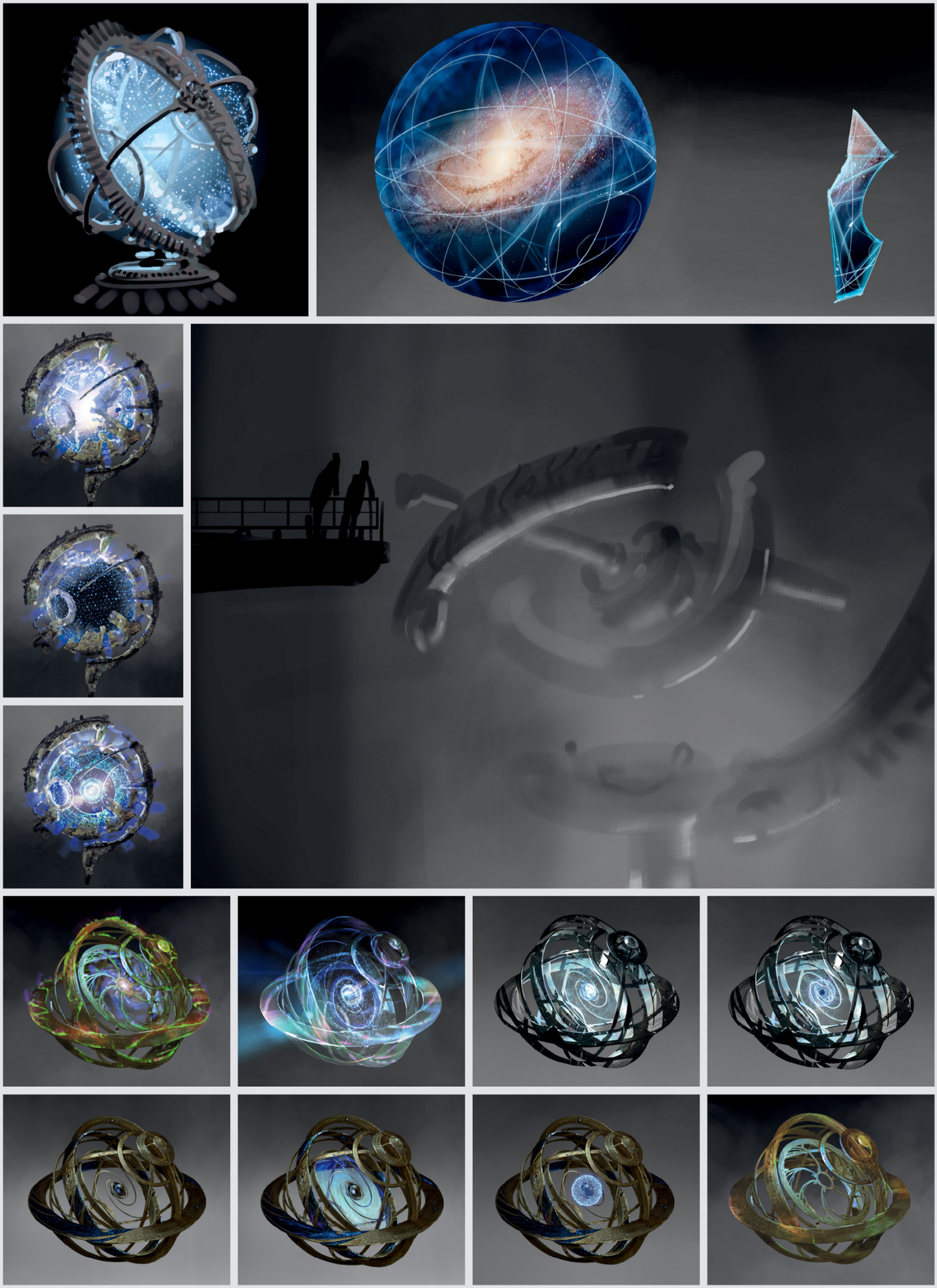
Originally located in the star station known as the Eye, Constellation's headquarters was relocated to New Atlantis so that the player could experience the wonders of the city on their journey to the Lodge.



ARMILLARY

In the Lodge, the player assembles the artifacts they find into a supernatural-looking type of armillary sphere of alien origin. The design was meant to be a total mystery.





AKILA CITY

The capital of the Freestar Collective, found on the planet Akila, in the Cheyenne system. It resembles a large, walled frontier fort. Outside of the city walls, Akila is a dangerous place, with terrain and creatures that are deadly to the uninitiated. Designed with a vaguely western feel, it has a ruggedness you usually only get from remote outposts on distant worlds which exemplifies the Freestar Collective's tough, pioneer vibe.

THIS IS THE KEY ART IMAGE FOR AKILA CITY SO FAR. WHILE IT DOES NOT REPRESENT A SPECIFIC LOCATION IN THE CITY, IT BEST CAPTURES THE VIBE WE ARE GOING FOR. AKILA IS A WALLED STONE CITY, WITH A MORE RURAL, FRONTIER-SETTLEMENT VIBE.

THE MOST ELEVATED SECTION OF THE CITY IS IN THE CENTER. SOME OF THE OLDEST BUILDINGS ARE HERE. THEY SERVE AS RESIDENCES FOR POWERFUL LOCAL FAMILIES.

VIEW FROM THE OUTSIDE OF THE CITY. A DEFENSIVE WALL WITH TOWERS SECURES THE PERIMETER. THE CITY SITS IN A VALLEY, SURROUNDED BY A MOAT AND MOUNTAINS.

THE SLUMS ARE ON THE INSIDE OF THE MAIN WALL. FUTURISTIC PODS, TENTS, AND SPACESHIP PARTS ARE MIXED WITH STONE, DIRT, AND WOOD TO CREATE SIMPLE DWELLINGS.

THE LARGE BUILDING IN THE CENTER OF THE CITY IS THE ROCK. THIS TAVERN IS ONE OF THE SPACES INSIDE. WOOD, GUNS, ALIEN SKELETONS, AND RANGER POSTERS ARE SOME OF THE DECOR.

AN EXAMPLE OF A TYPICAL AKILA BUILDING.

TALL CEILINGS, TINY WINDOWS, METAL ROOFTOPS, AND CEILINGS WITH FANS AND WITH UTILITIES, STONE WALLS, AND WOODEN FLOOR—THIS IS THE MOST COMMON BUILDING TYPE IN AKILA.

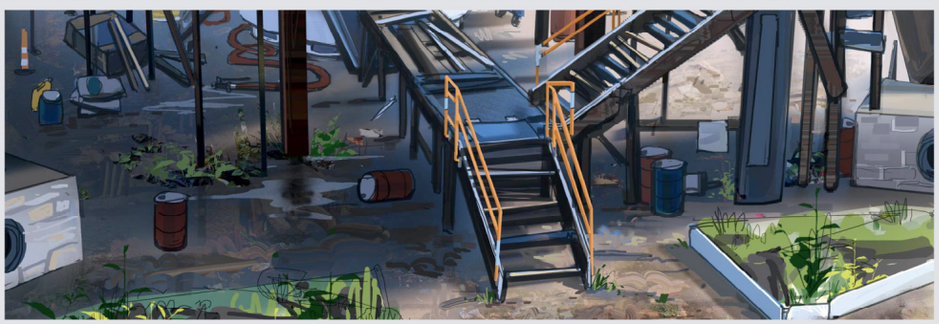
IN ADDITION TO THESE THERE WILL BE SOME MORE FUTURISTIC BUILDINGS, PODS, AND TENTS. MOST INTERIORS ARE DARKER TO PROVIDE CONTRAST AND REPRIEVE FROM THE BRIGHT OUTDOORS.

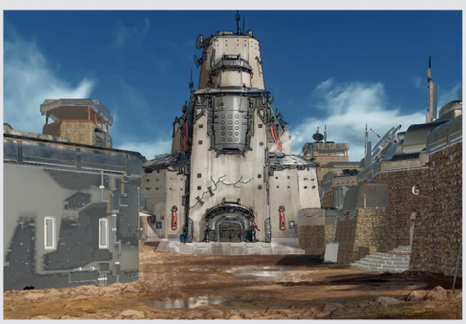
SMALLER ALLEYS LIKE THESE APPEAR BETWEEN THE BUILDINGS NEAR THE MARKET AND IN OTHER PARTS OF THE CITY. DAPPLED LIGHT SHINES THROUGH THE METAL AND TARP COVERINGS OVERHEAD.

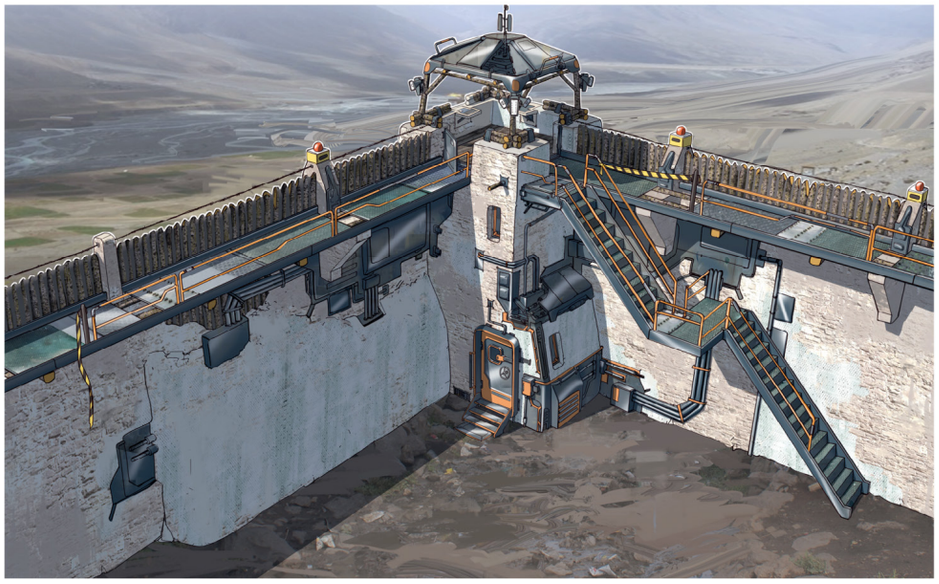
ABOVE THE SLUMS, SEPARATED BY A SECOND STONE WALL, IS THE INNER CITY. IT HAS NICER STONE BUILDINGS, WOODEN AND METAL STOREFRONTS, AND A WIDER STREET.

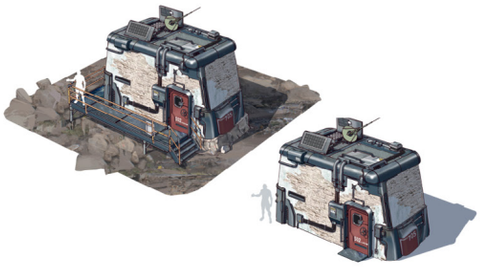
A VENDOR SELLING STREET FOOD.

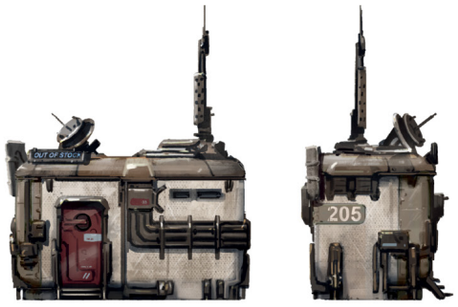
VISIT
NEON!

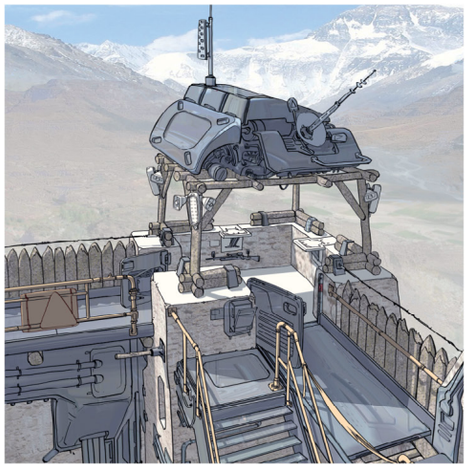


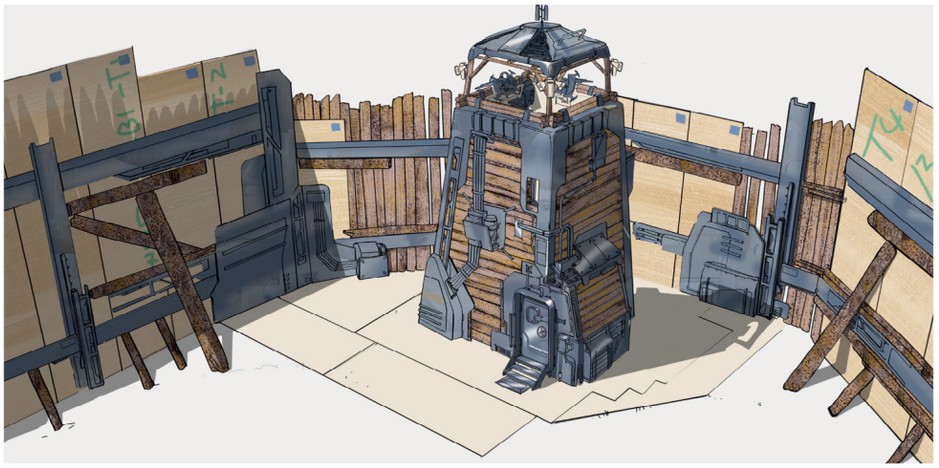


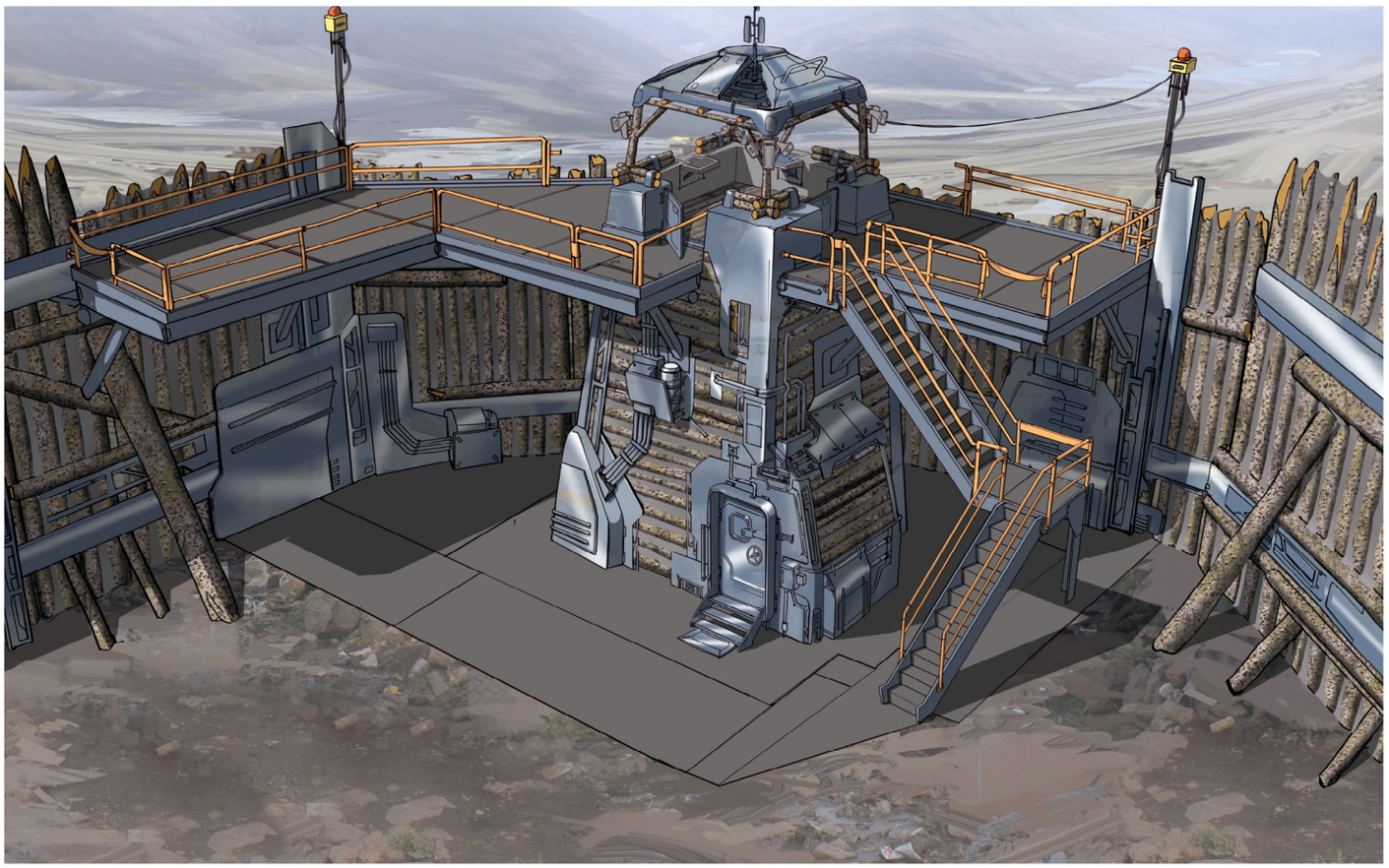





OUT OF STOCK
205

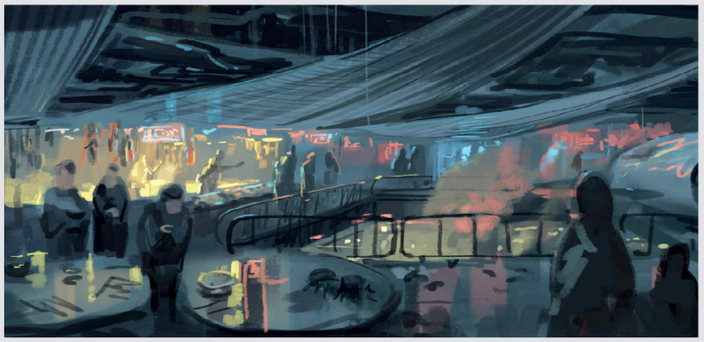




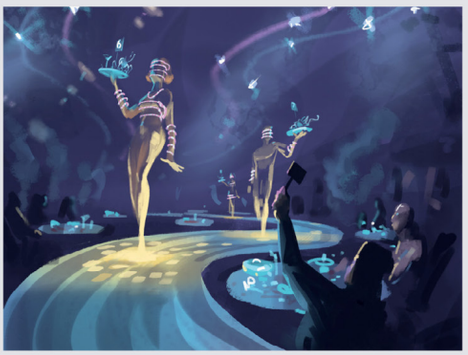


NEON

The scummiest city in the game, located on the planet Volii Alpha, in the Volii system, part of the Freestar Collective. If Akila City represents the best that the liberty of the Freestar Collective has to offer, then Neon represents the worst. It's a domed city on a world that is completely covered in water. This dark, dangerous, and atmospheric location was built on what was originally an industrial fishing rig, converted into a somewhat habitable city.

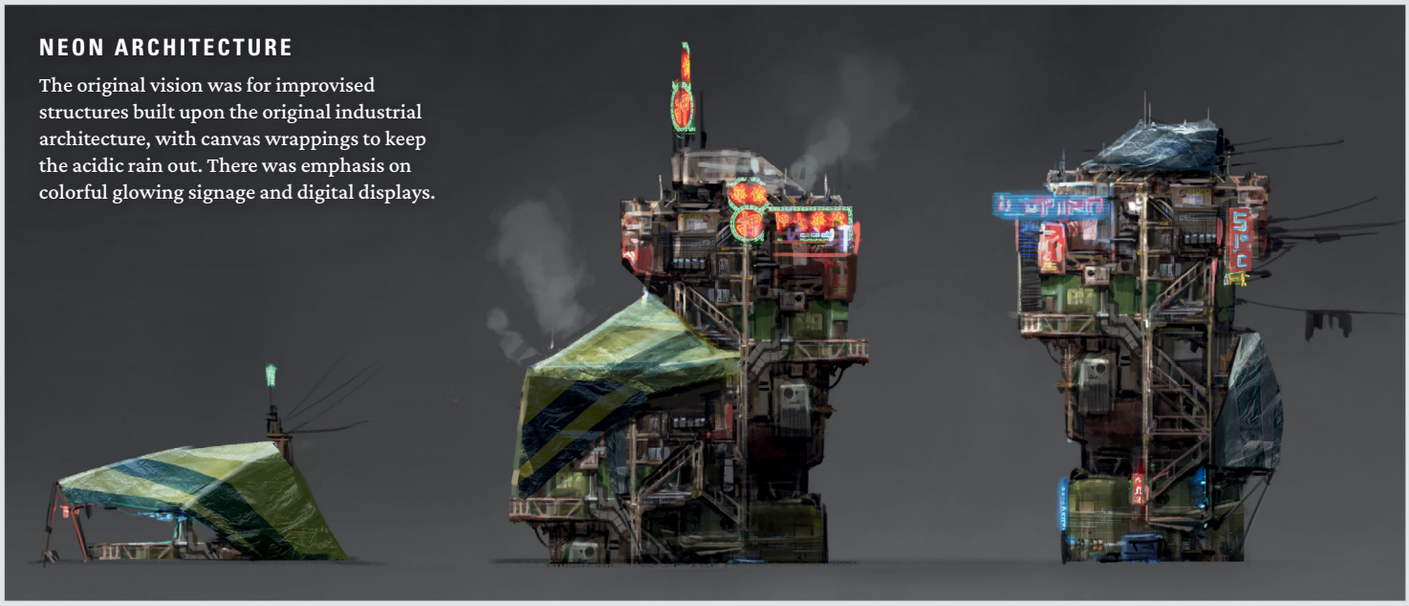


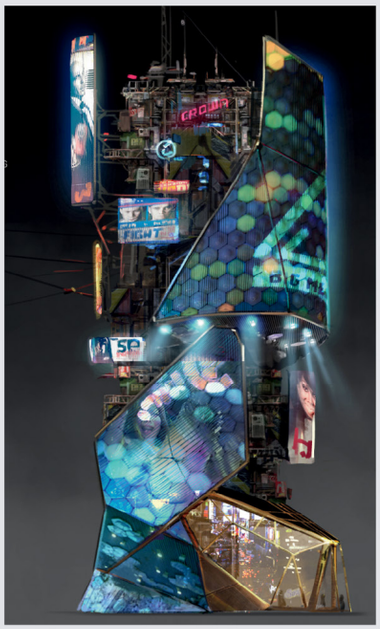
ZEN
INDUSTRIES



NEON ARCHITECTURE

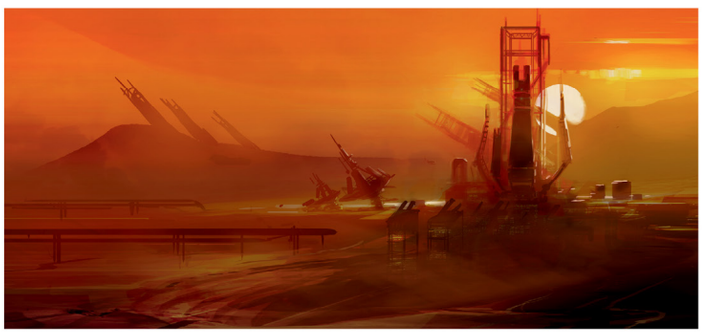
The original vision was for improvised structures built upon the original industrial architecture, with canvas wrappings to keep the acidic rain out. There was emphasis on colorful glowing signage and digital displays.

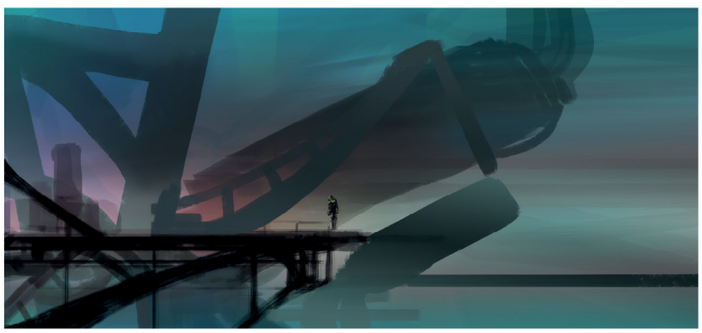


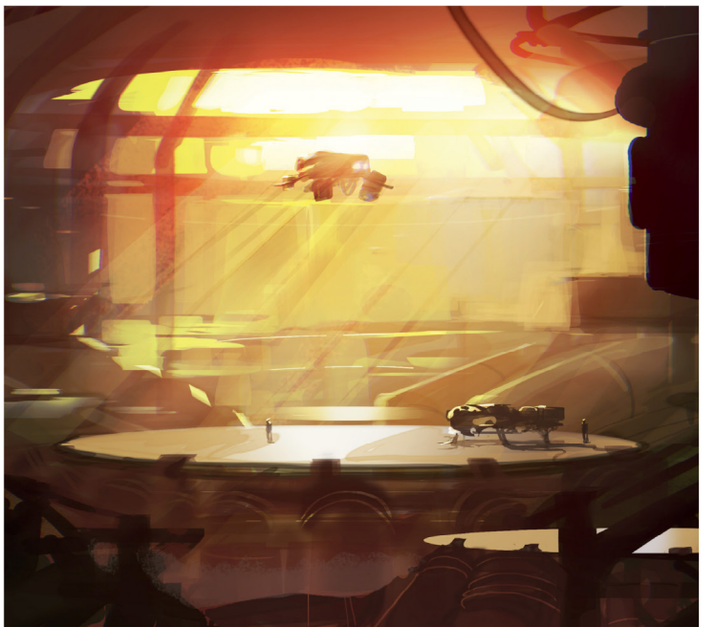


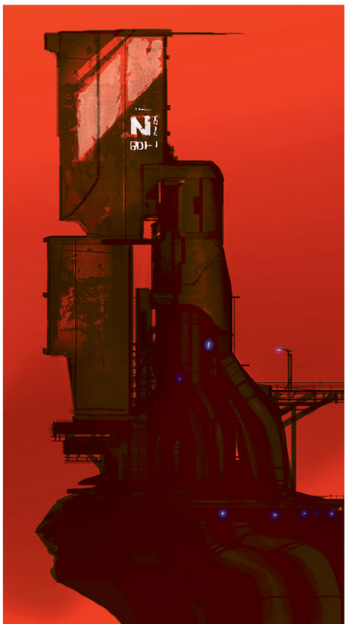
CYDONIA

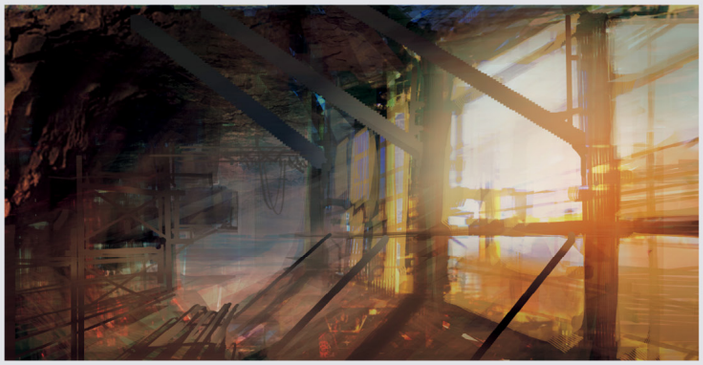
This is a large settlement on Mars, one of the two big cities in the United Colonies. It's a mixture of races and cultures. Mostly built as an underground interior location surrounded by some industrial points of interest on the Martian landscape.

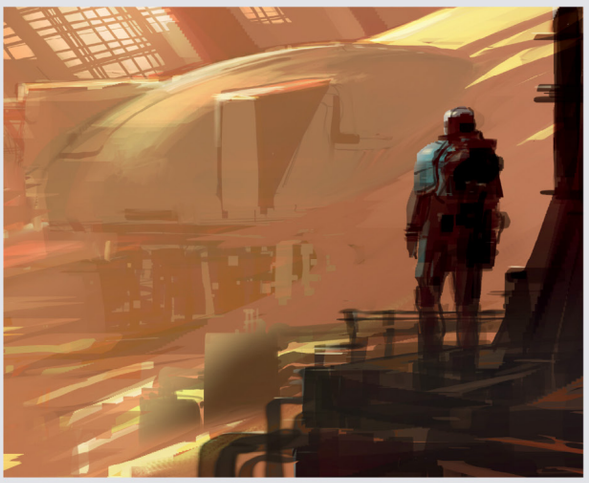


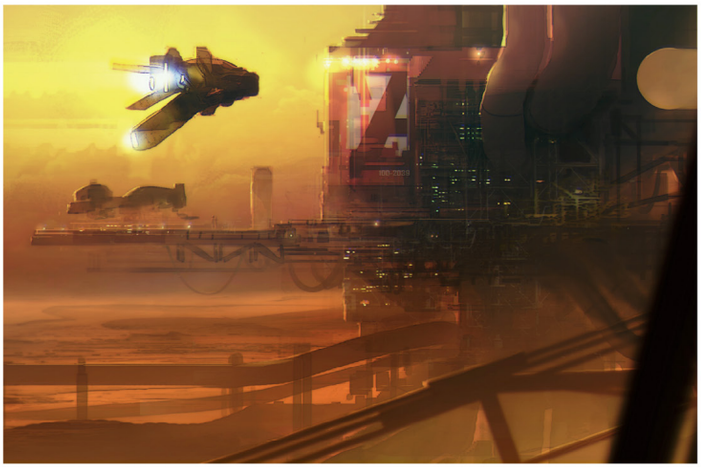


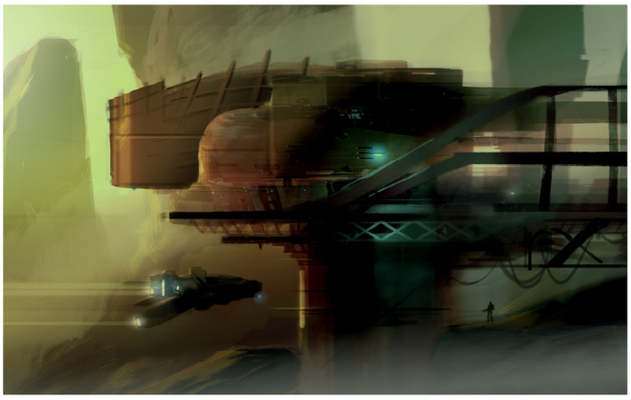


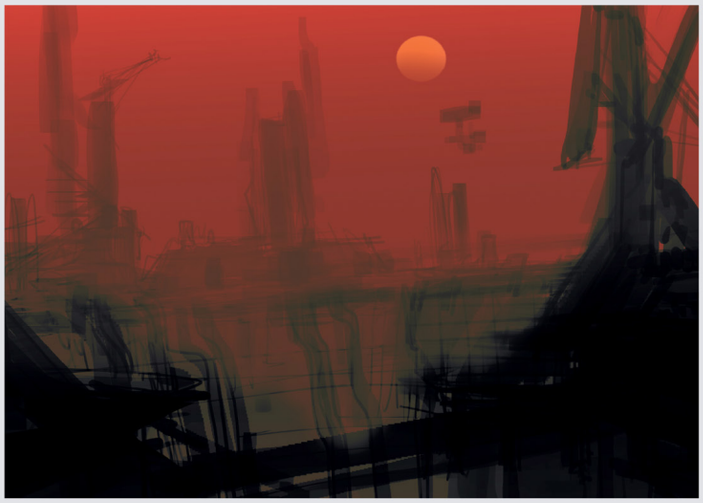


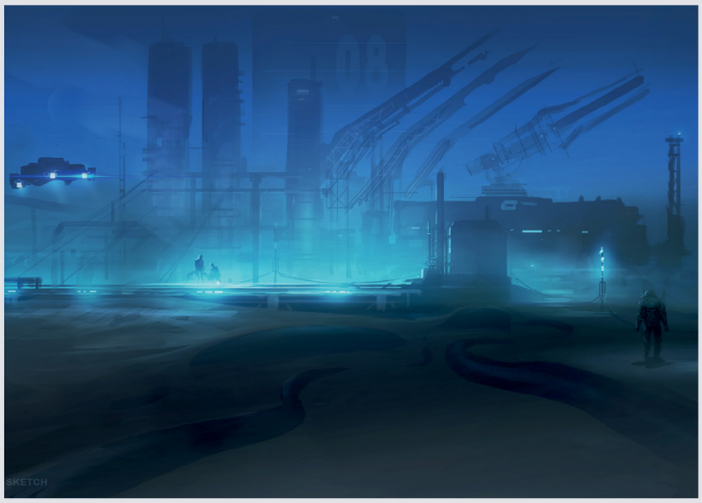


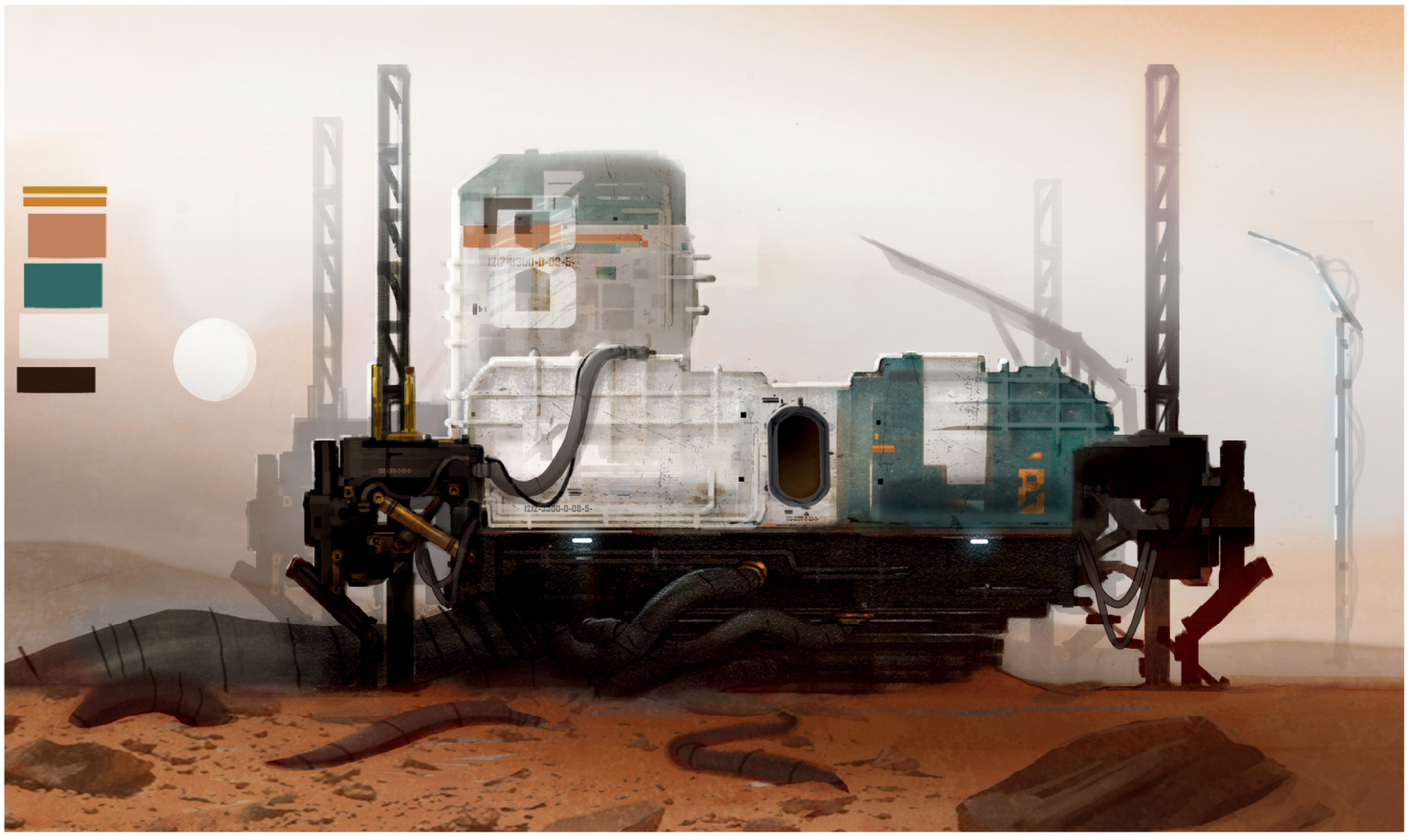






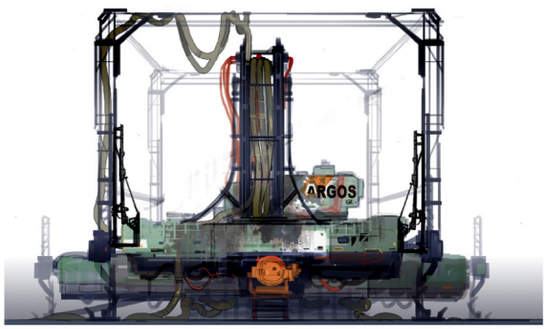




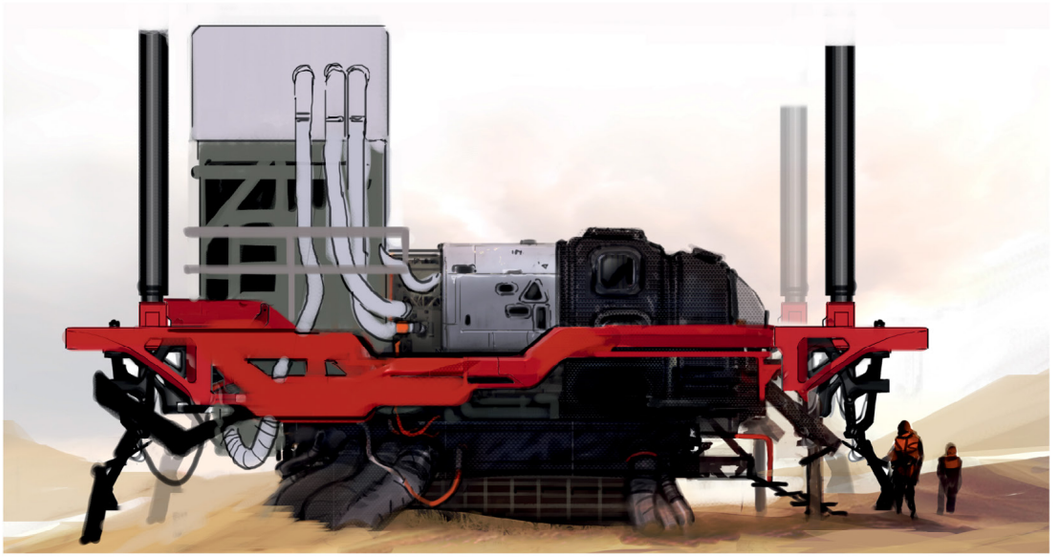


INDUSTRIAL OUTPOSTS

The architectural foundation of the bulk of the locations in the Settled Systems, from mining facilities to settlements like Neon and Cydonia, the industrial kit is an extensive modular system for building out interior and exterior dungeons, as well as player-buildable outposts.

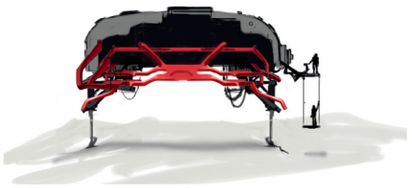


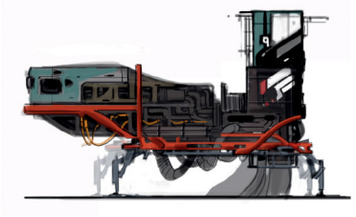
SHIP HANGAR

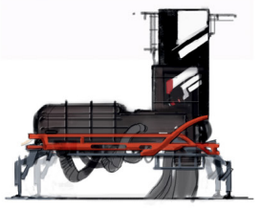


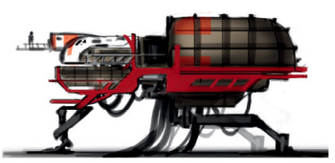
INDUSTRIAL OUTPOST EARLY EXPLORATION

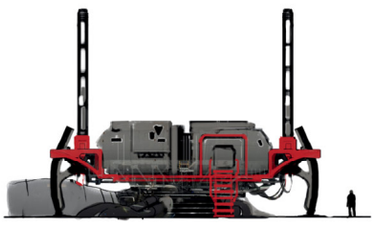
Argos Extractors Mining Outpost is the first location in the game, and was the basis for developing the Industrial Outpost kit, which was later expanded into a full Industrial architectural kit. This kit set the aesthetic baseline for manmade locations throughout, with a heavy emphasis on function over form. Everything is a machine.

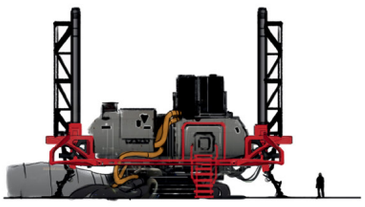


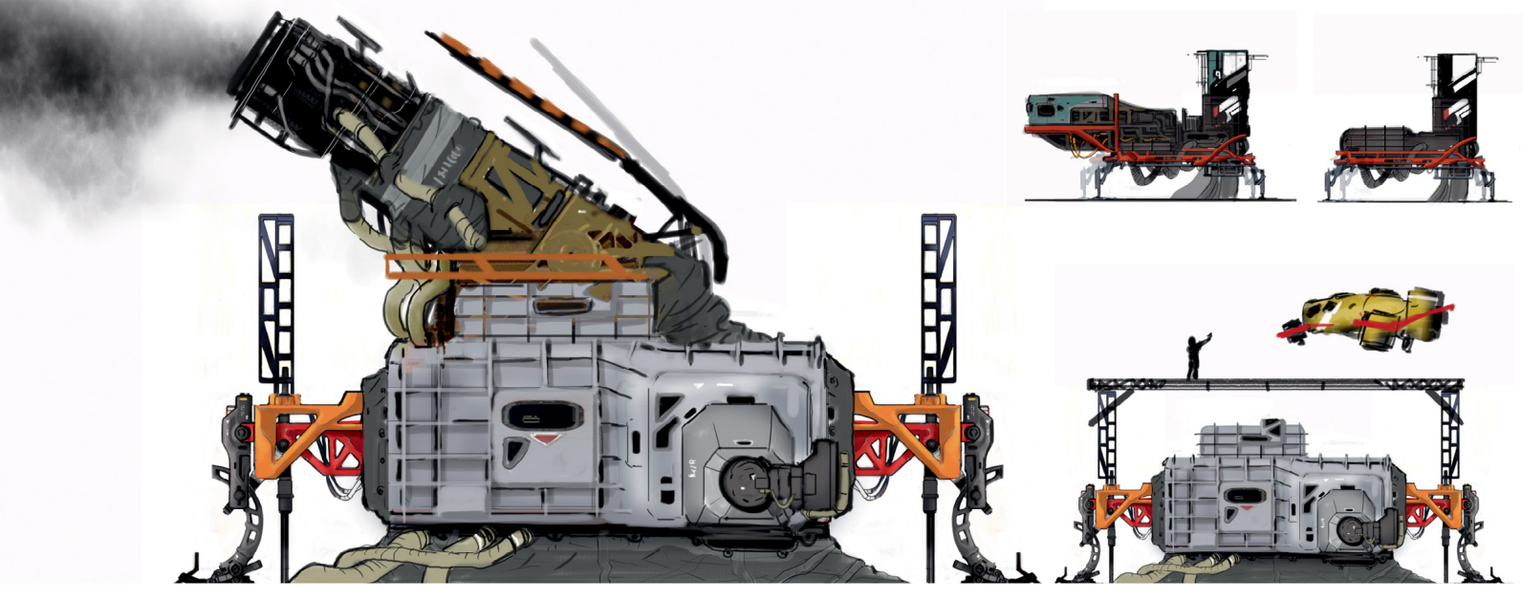


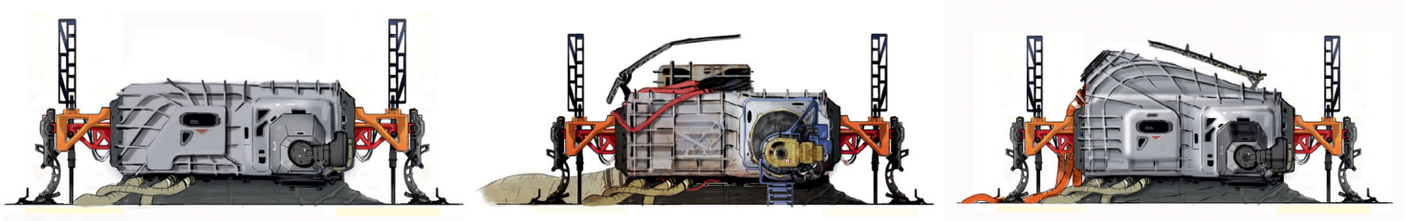


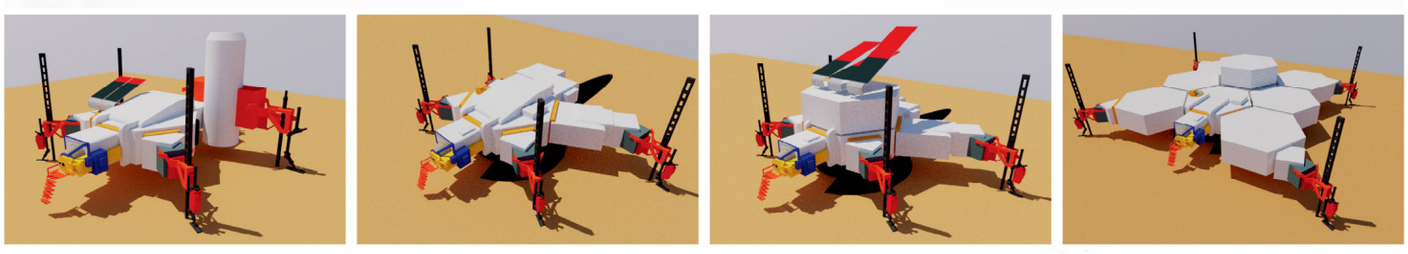


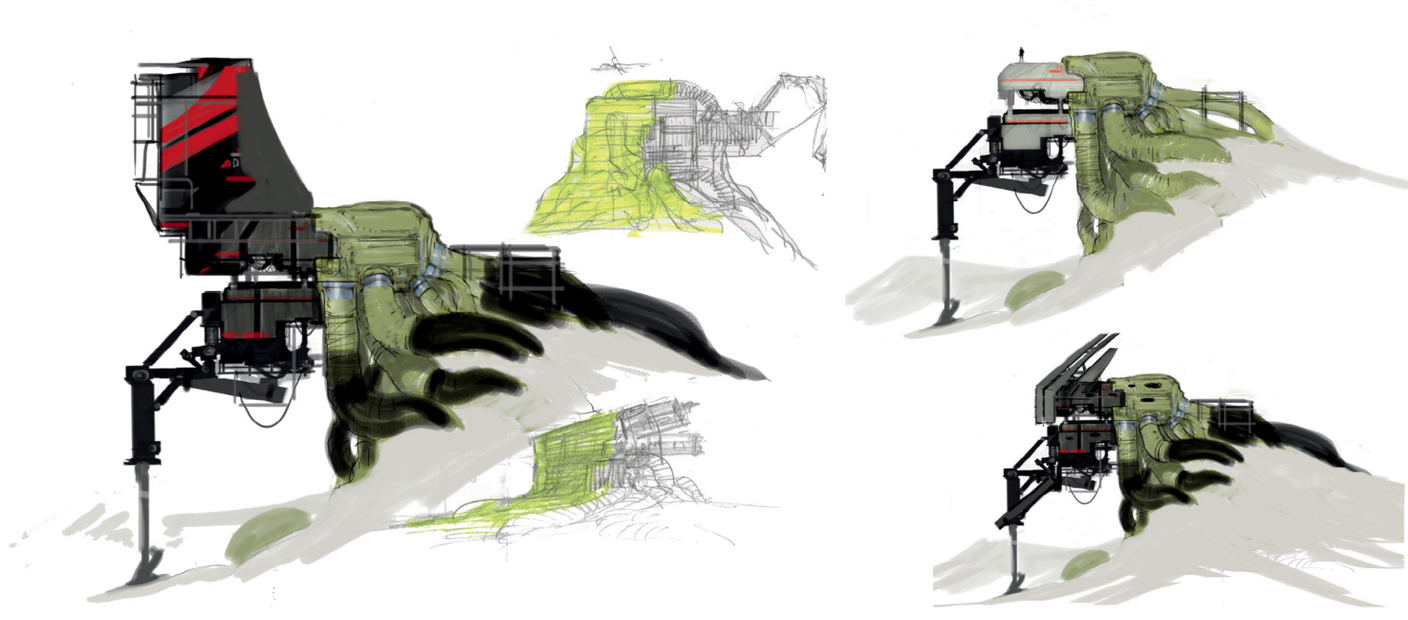


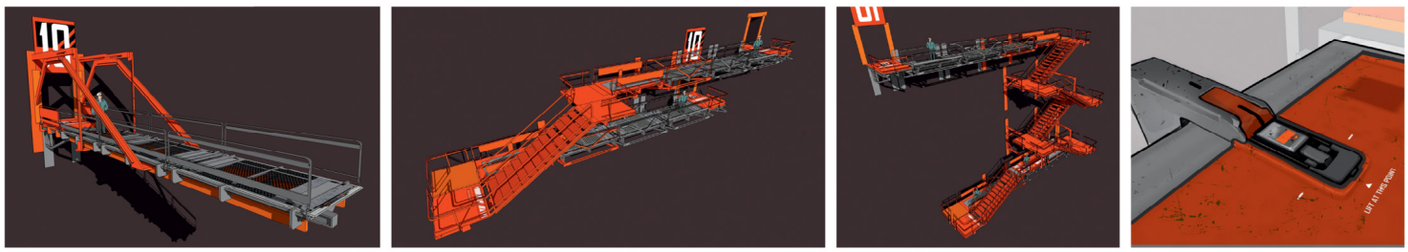


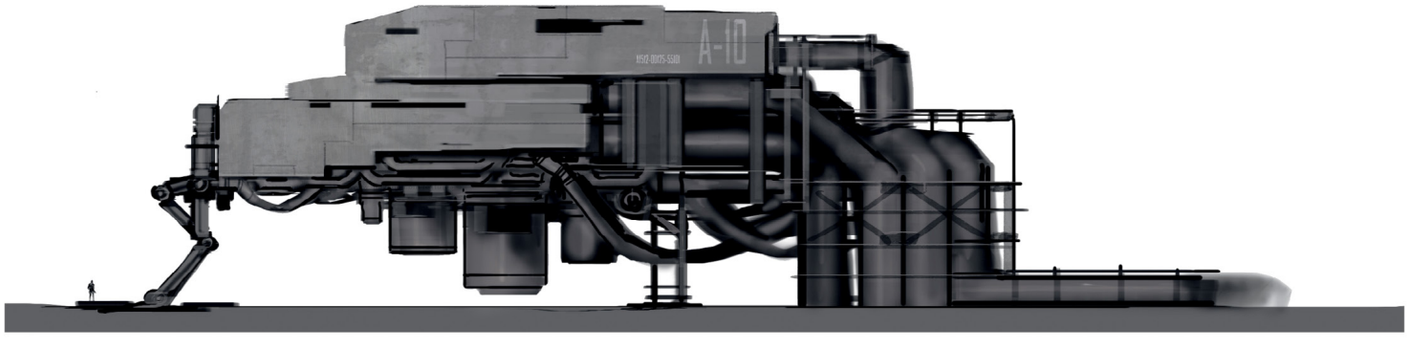


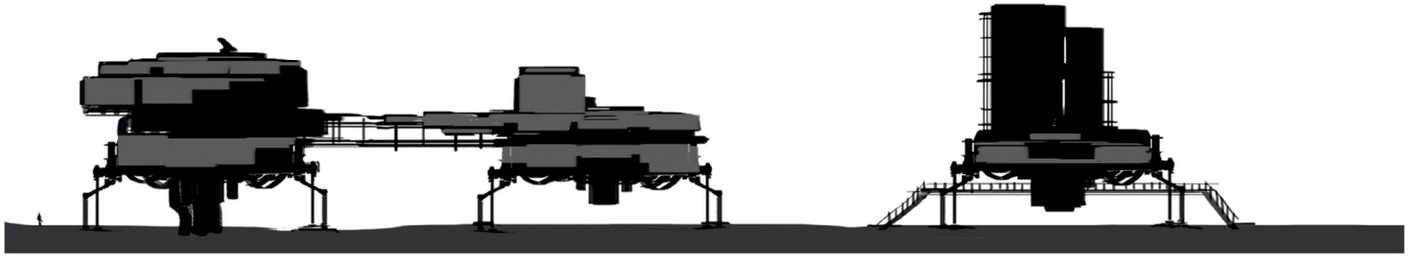




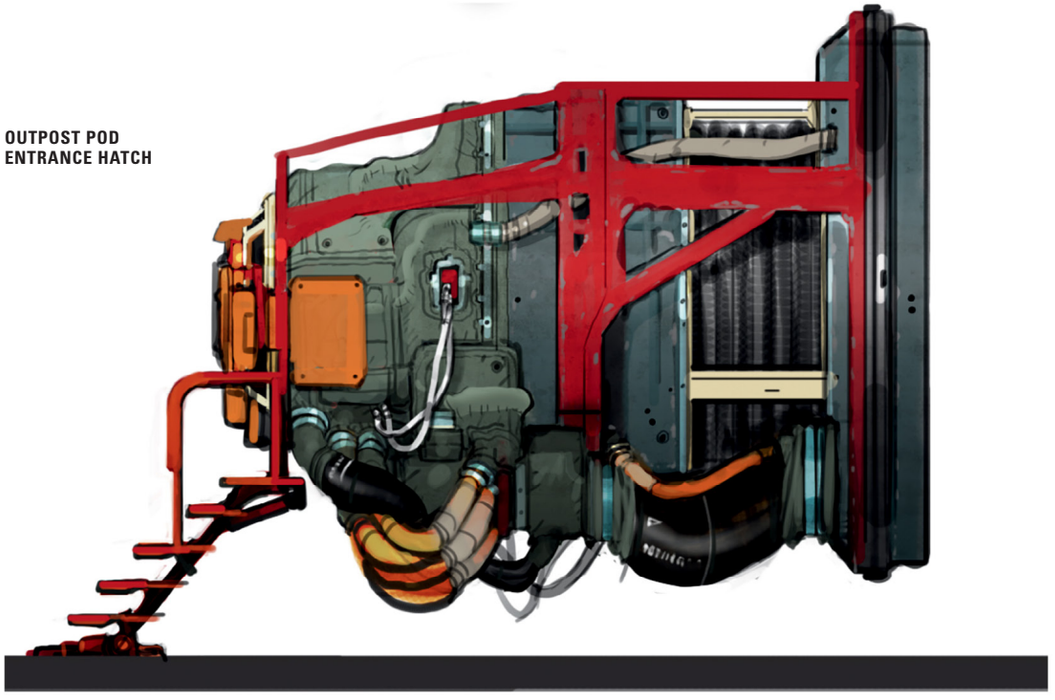


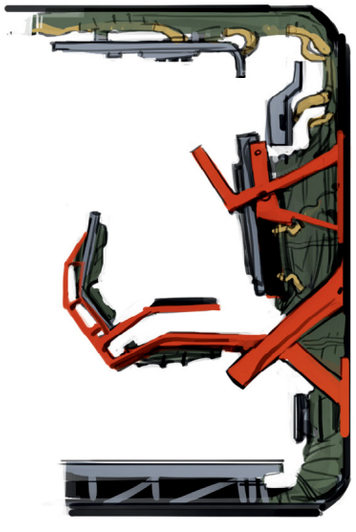






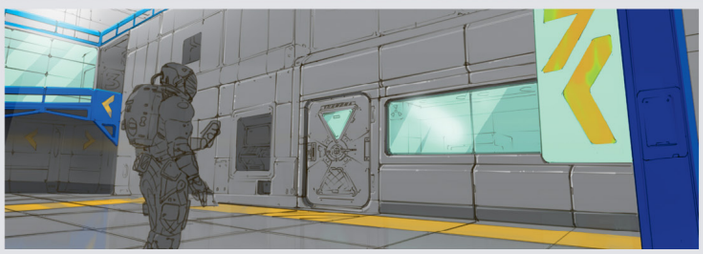
OUTPOST POD
ENTRANCE HATCH

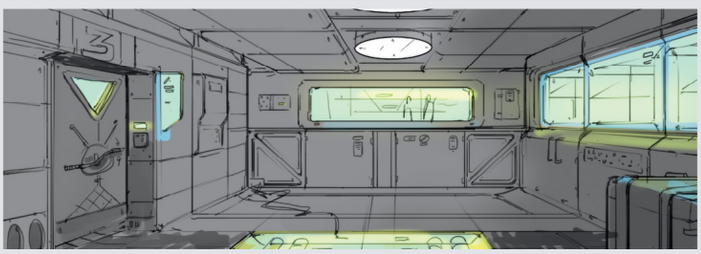


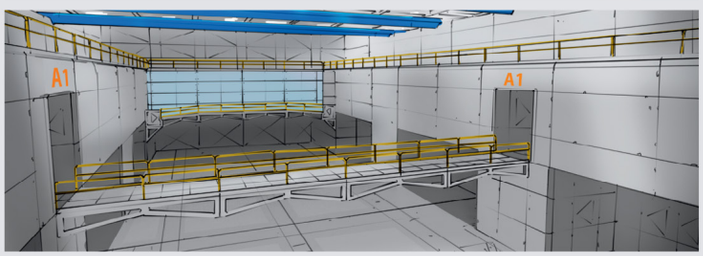


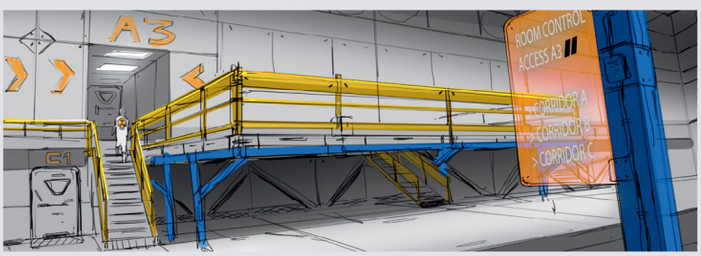
SCIENCE OUTPOST KIT

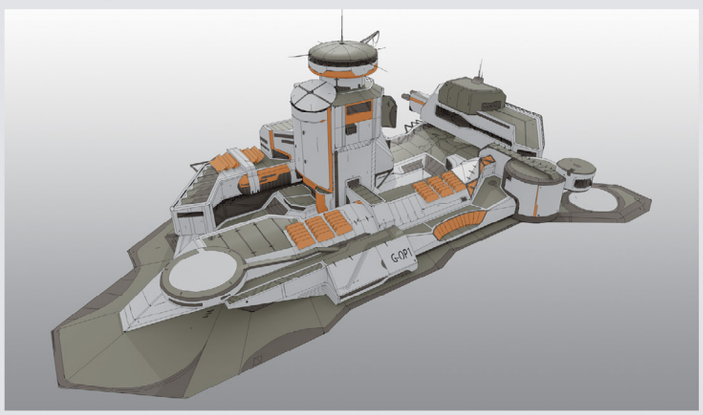
This kit was developed for the research base on Kreet, the second location the player explores. In addition to Industrial, the Science aesthetic is another major visual design through line in the game, used in many locations.

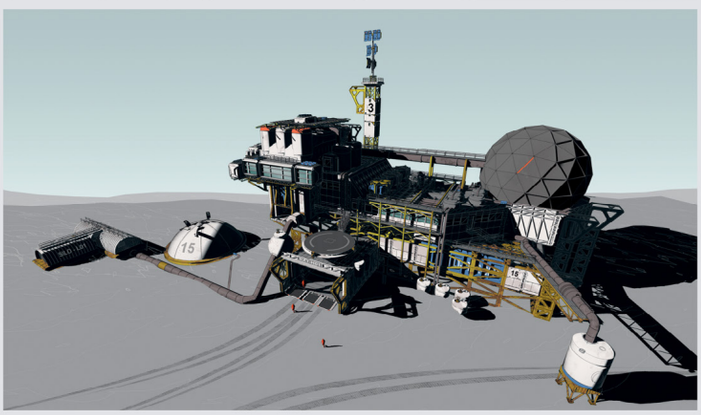






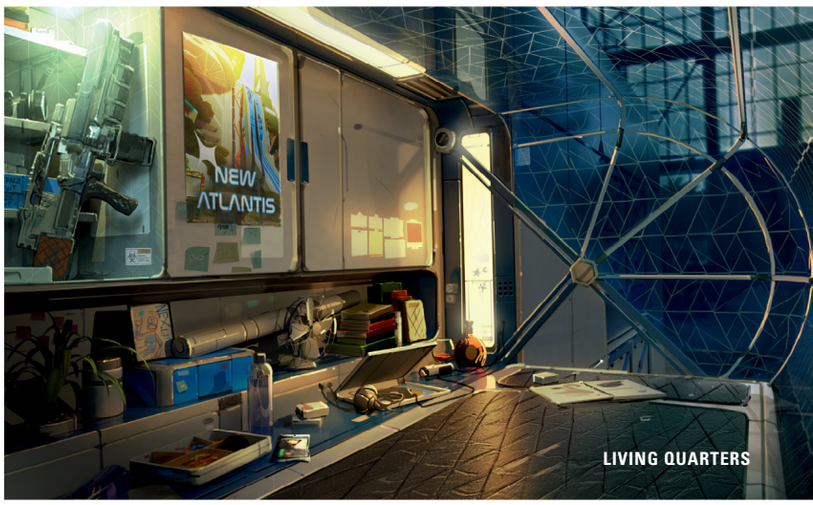






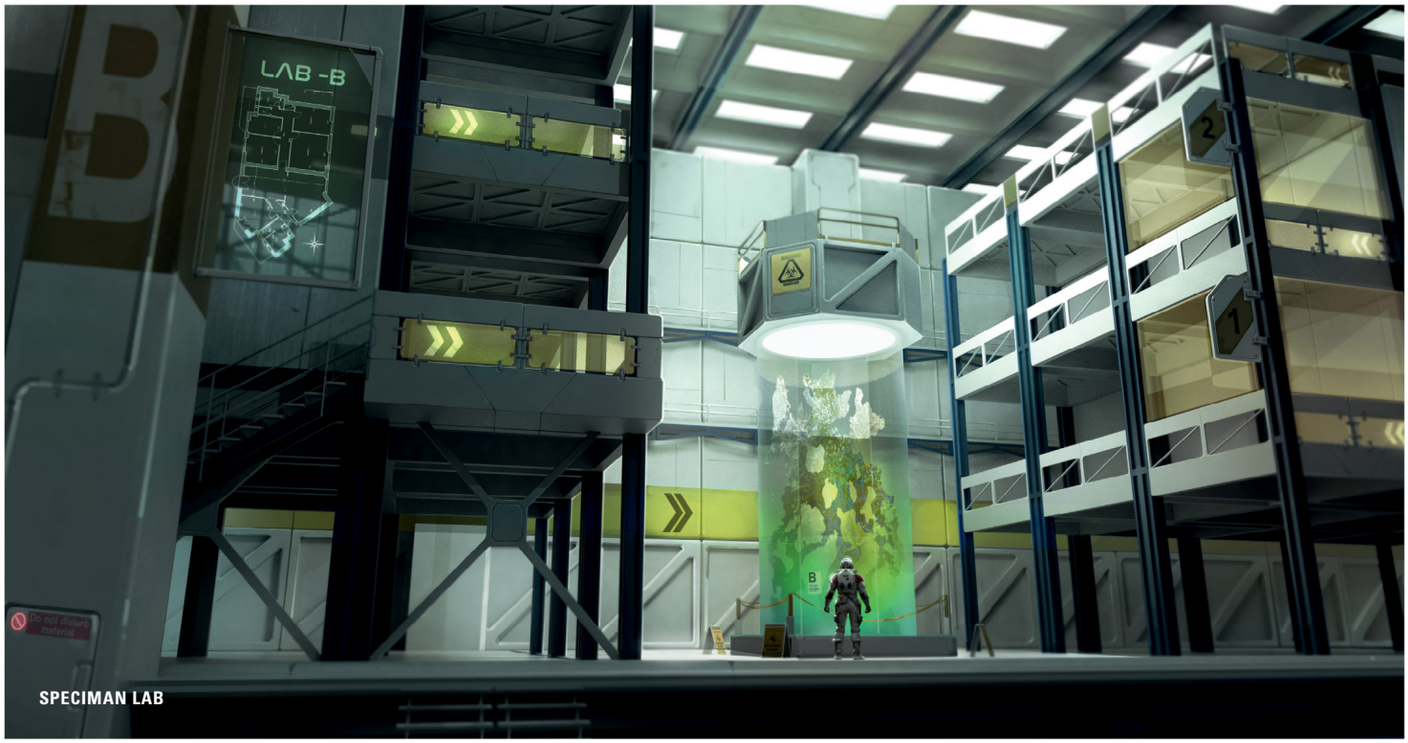
MESS HALL

CORRIDORS



LIVING QUARTERS

SCIENCE LAB



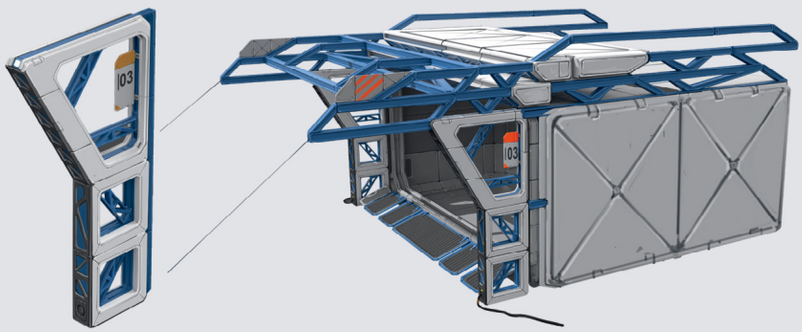
SPECIMAN LAB

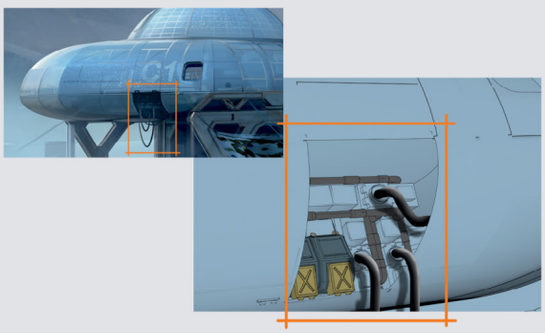
OVERGROWN BOTANY LAB

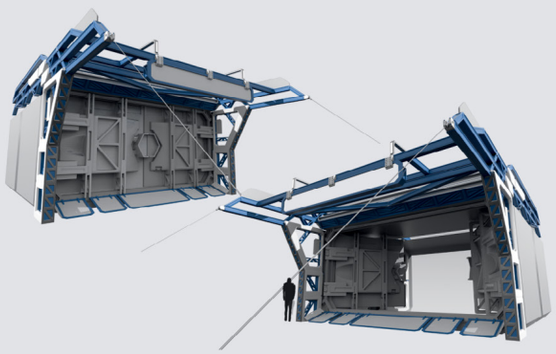
SCIENCE LAB OFFICE

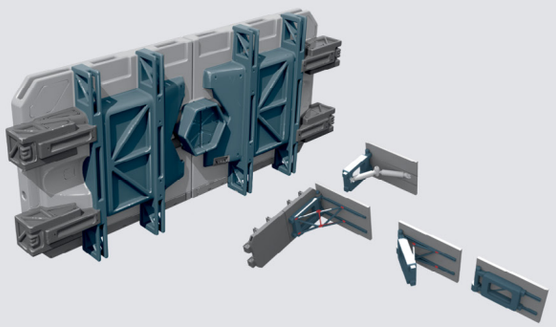
KREET RESEARCH LAB

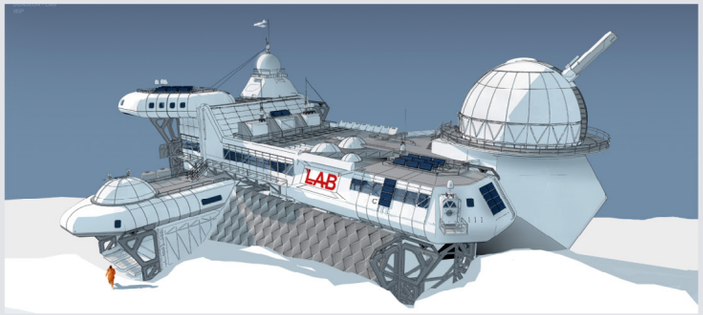
The "laboratory aesthetic" is a fundamental part of the NASA-punk style, one we developed early on in this location. It lends a more serious authenticity to the game in that humanity invests a lot of resources in studying the worlds it discovers.

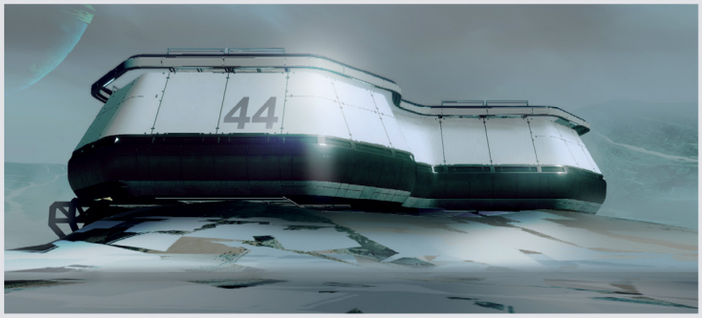












ALTERNATE REALITY

NISHINA

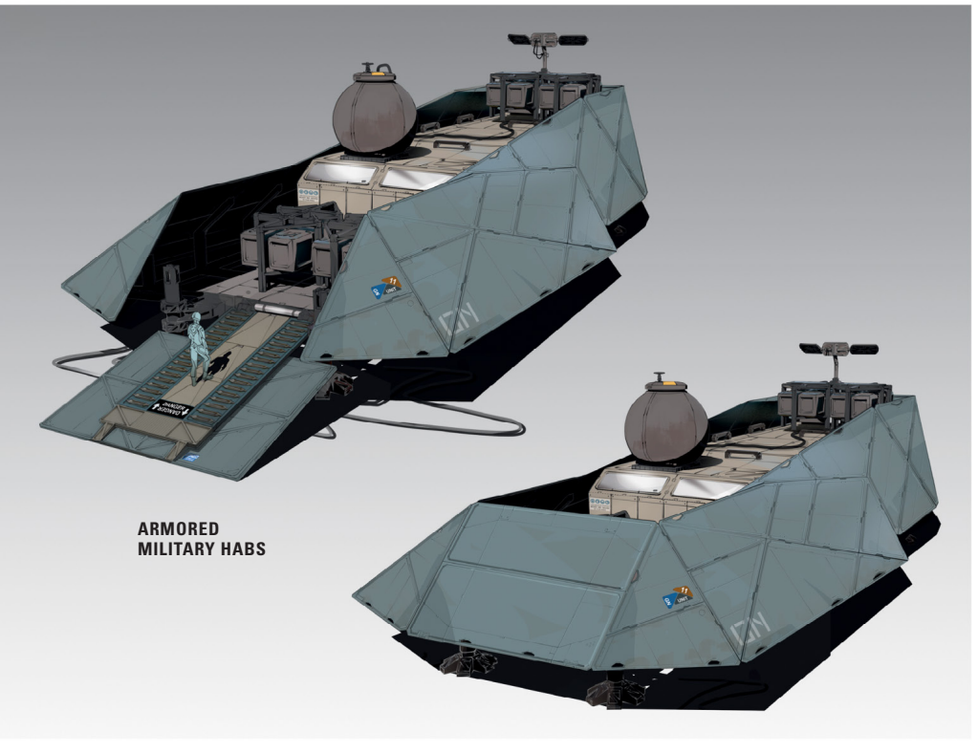
One of the larger and more elaborate outposts, Nishina made extensive use of the Science kit. The dual states of the facility, with the normal reality versus the alternate sci-fi horror reality, made this one of the more challenging locations for both artists and level designers.

ARTIFACT LASER

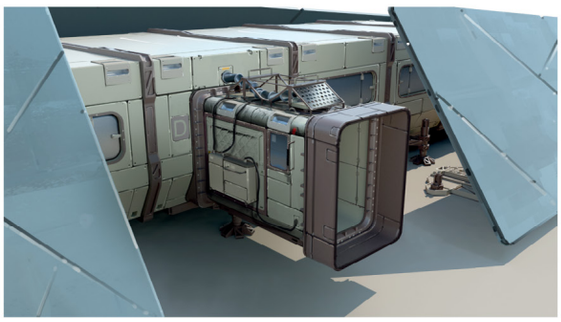
CAFETERIA AND RECREATION HALL

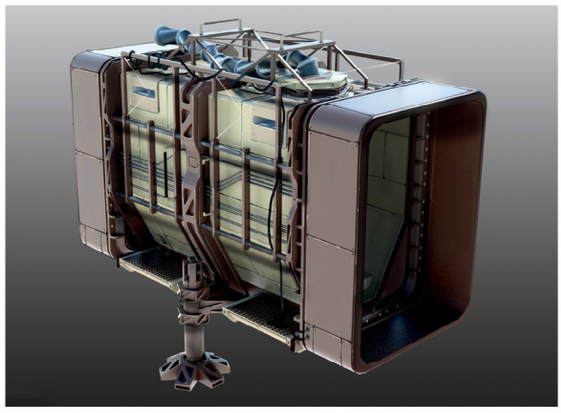
MILITARY OUTPOST KIT

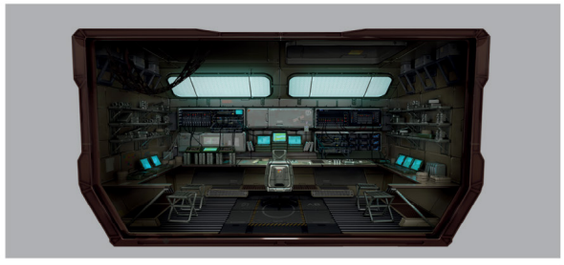
Not as extensively utilized compared to Science and Industrial, but still an important architectural set. The game doesn't lean too heavily on militaristic visual themes, instead focusing more on the commercial and scientific endeavors of space exploration. But there is a history of conflict in the lore of the Colony Wars that needed to be reflected throughout the galaxy.

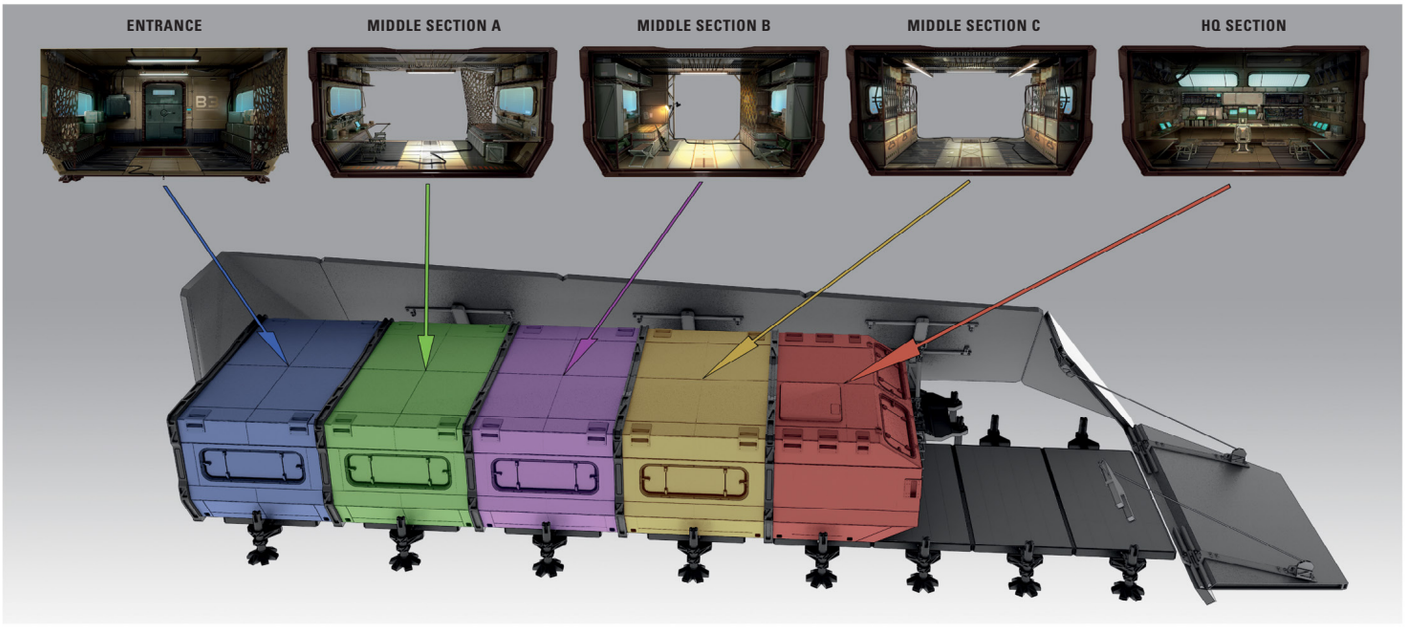


ARMORED
MILITARY HABS





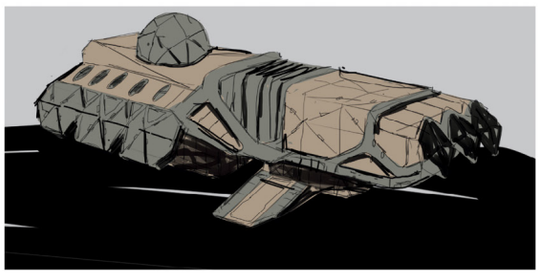


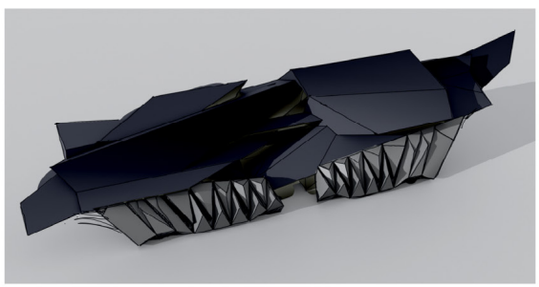


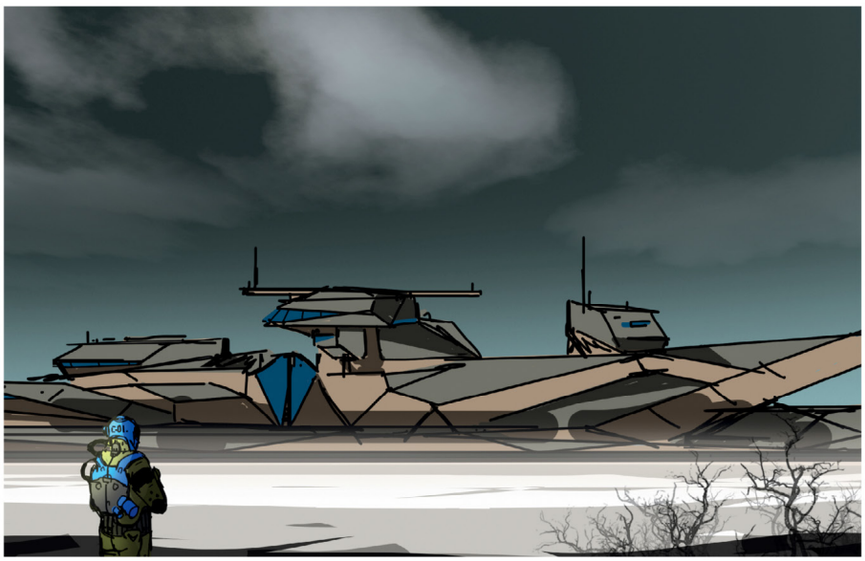
11
GN
UNIT

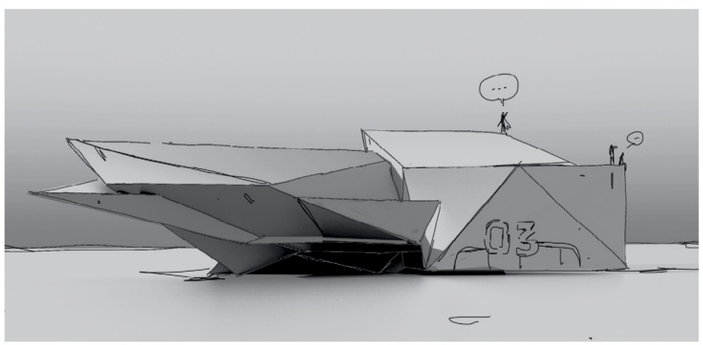
MILITARY BASES

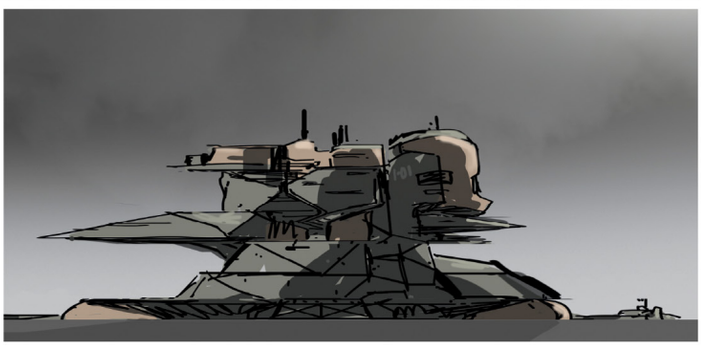
An early exploratory concept was for sprawling, elaborately fortified bases with a more sci-fi design approach.

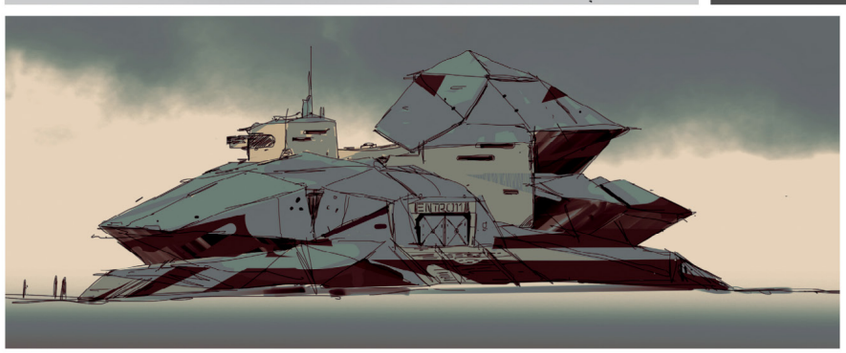


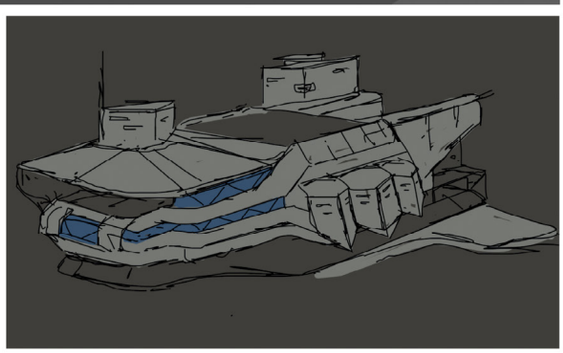


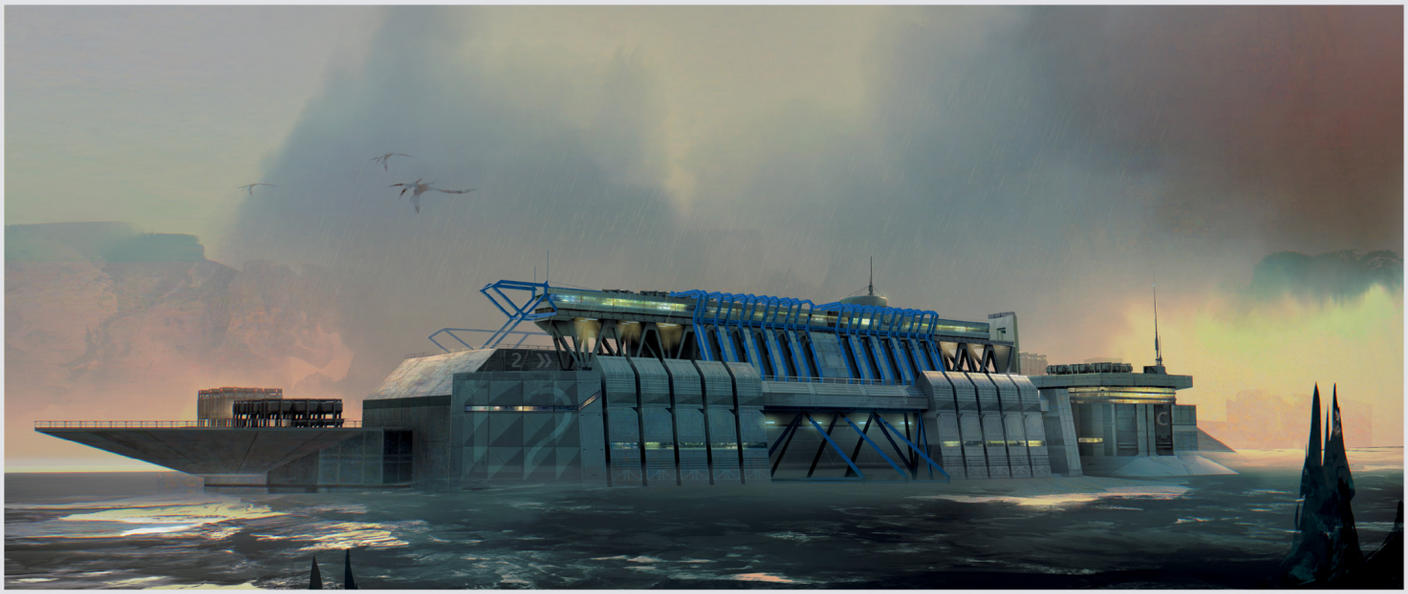


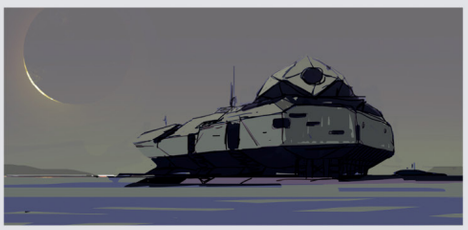


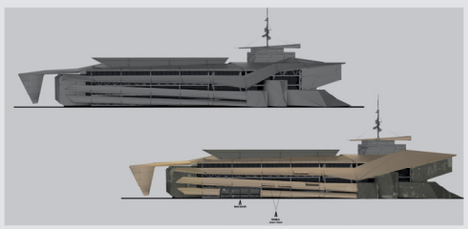


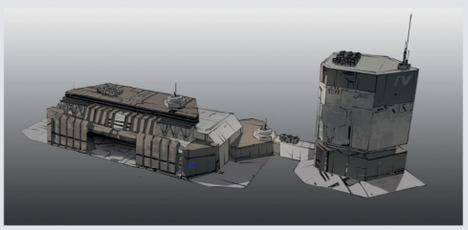


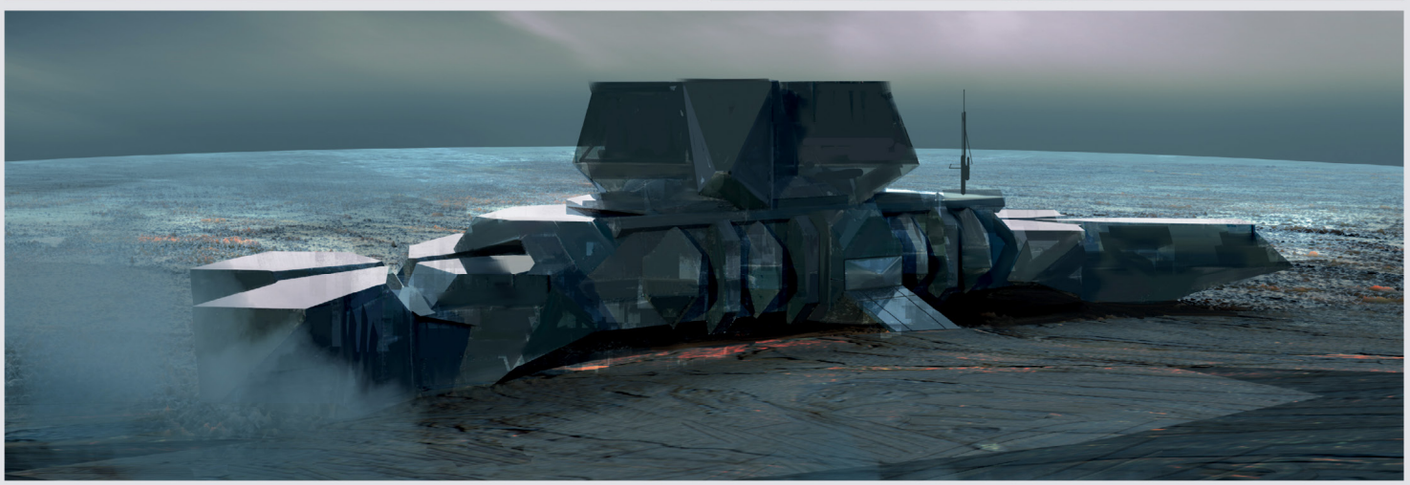


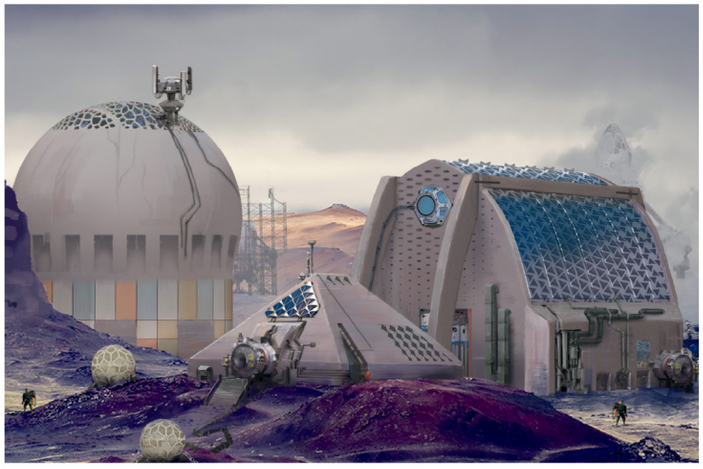


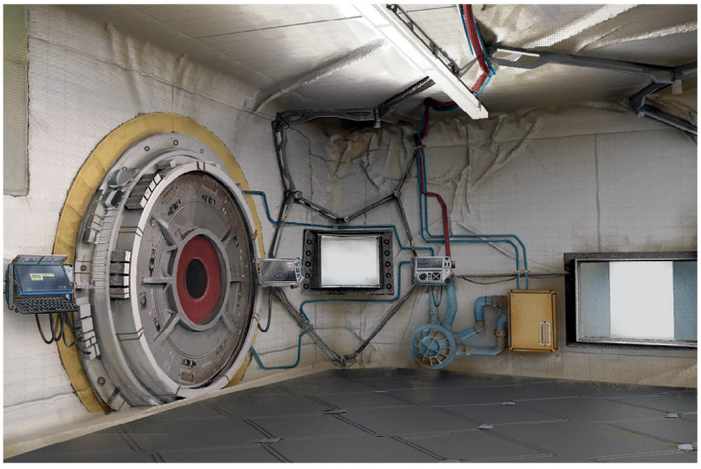






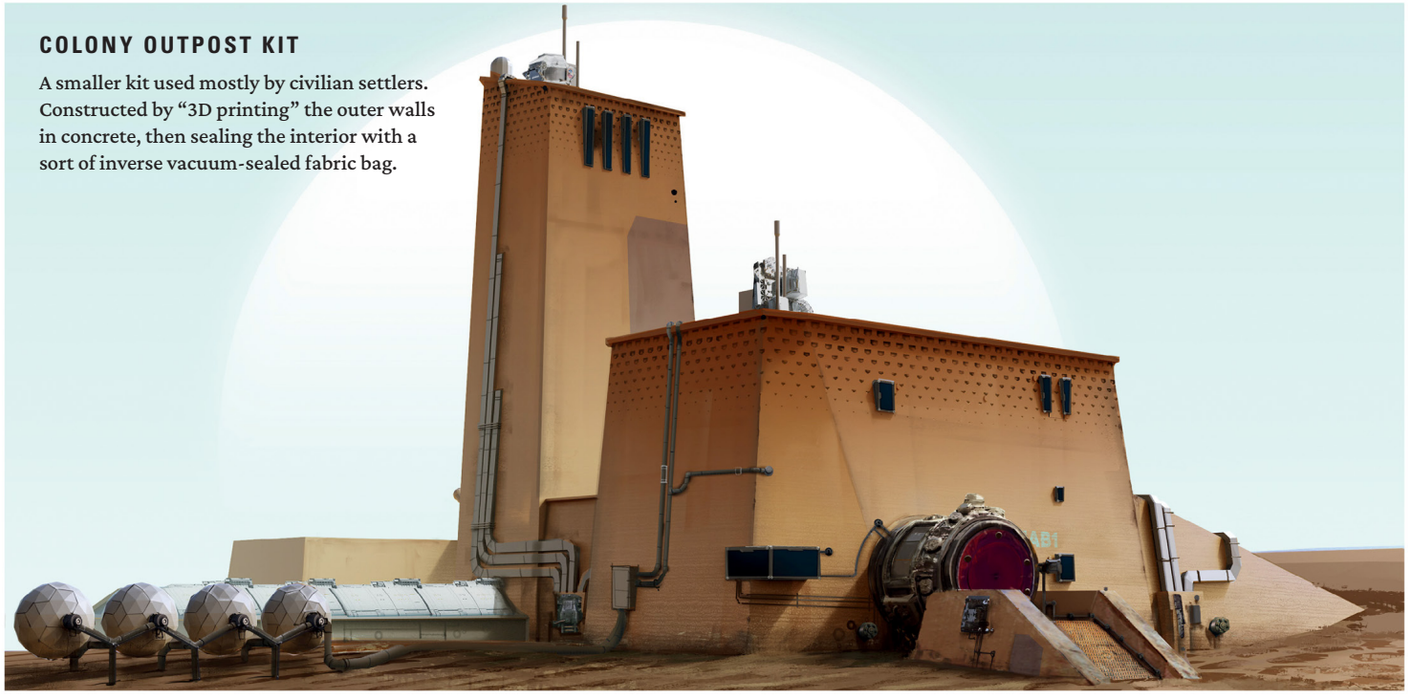






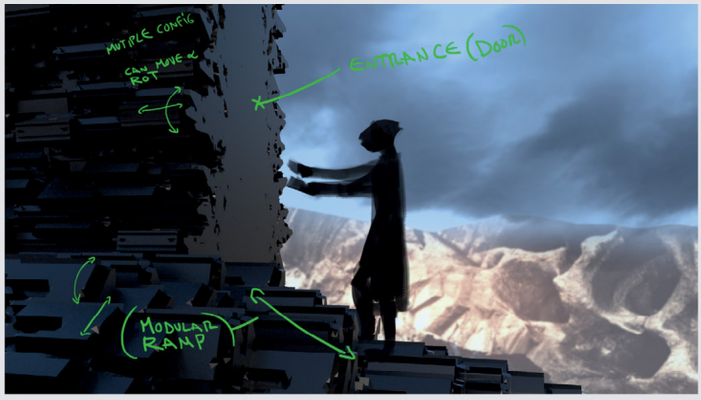
COLONY OUTPOST KIT

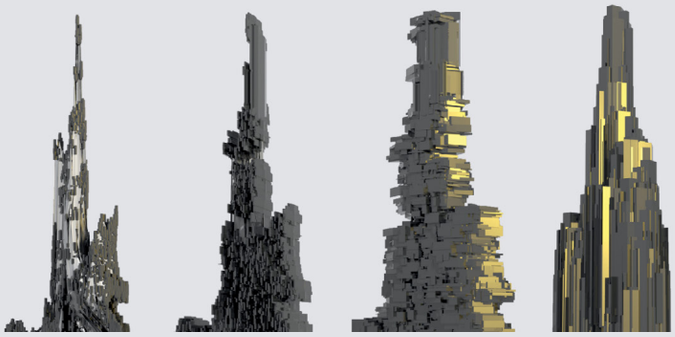
A smaller kit used mostly by civilian settlers. Constructed by "3D printing" the outer walls in concrete, then sealing the interior with a sort of inverse vacuum-sealed fabric bag.

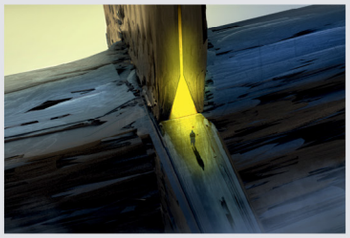


STARBORN ARCHITECTURE EXPLORATION

These temples, and the whole Starborn look, needed to be a significant departure from everything else. We initially experimented with some very wild and abstract approaches to hint at an otherworldly and alien-looking origin.







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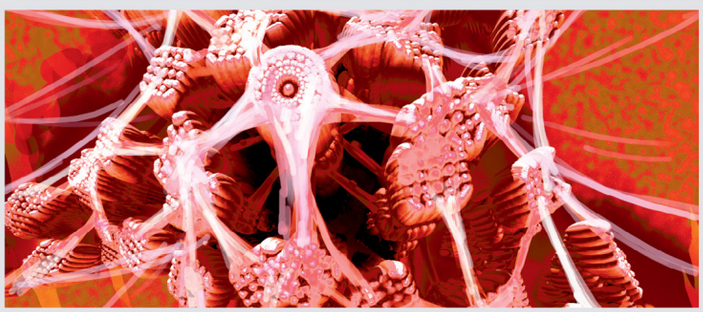
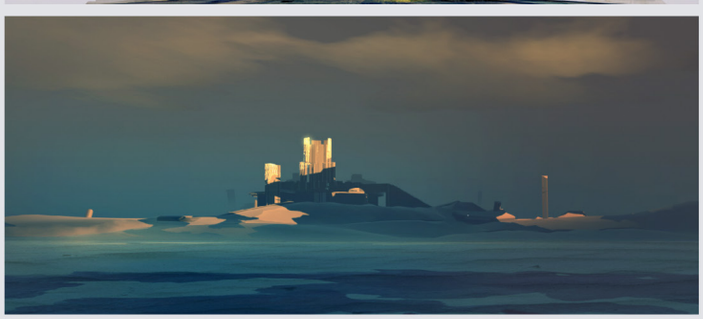
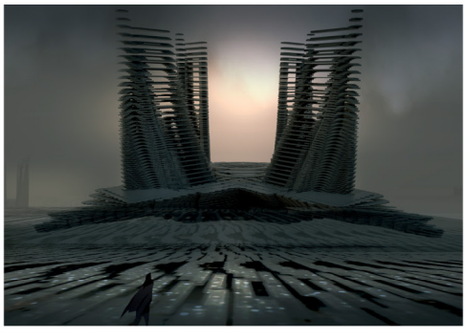
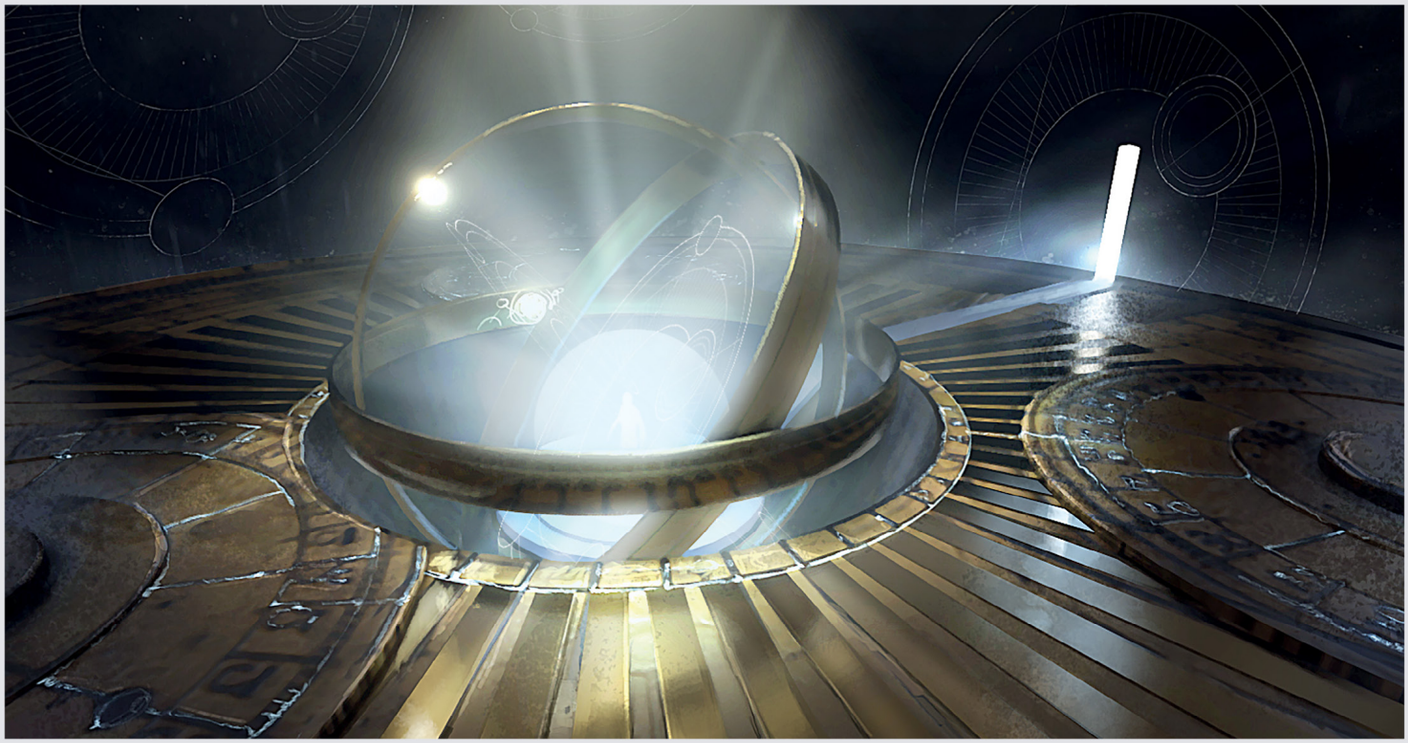


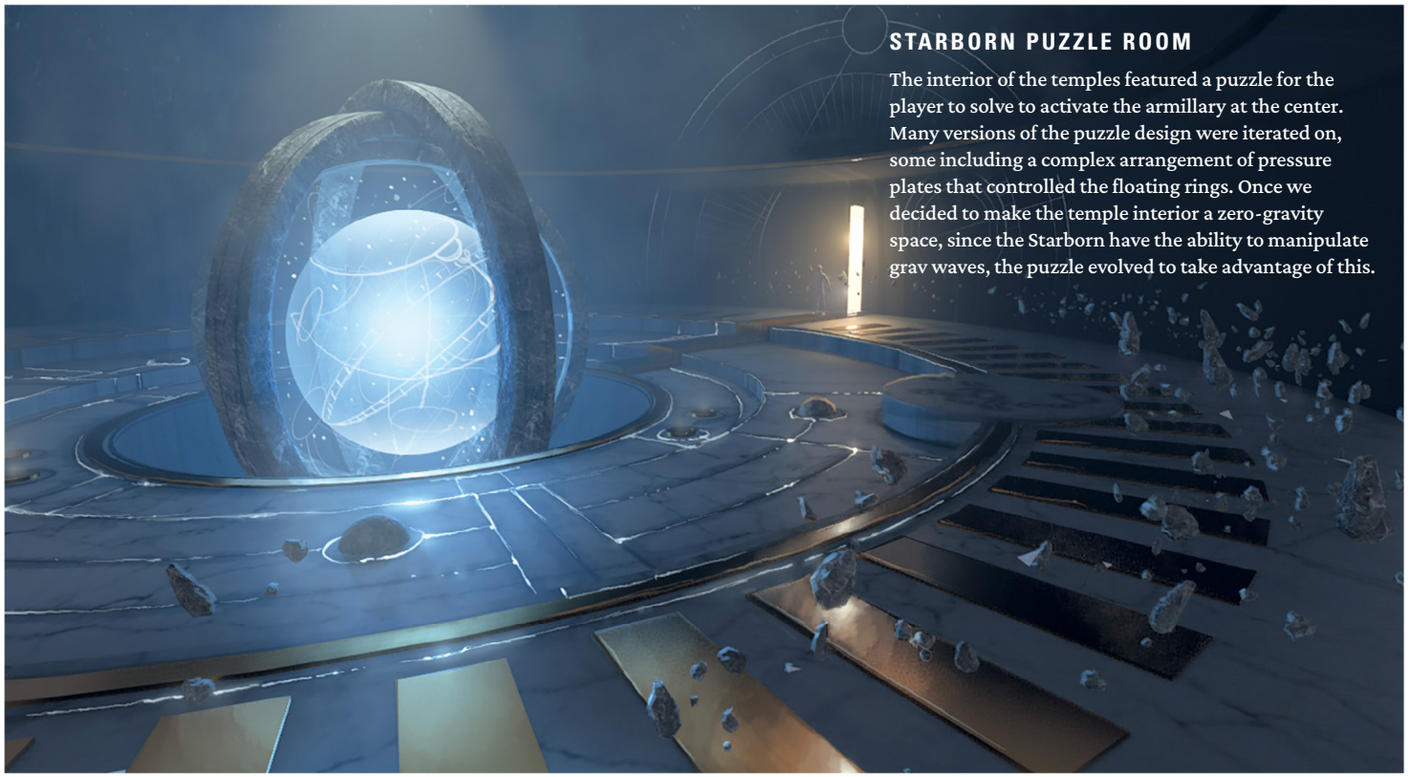




REFINED TEMPLE

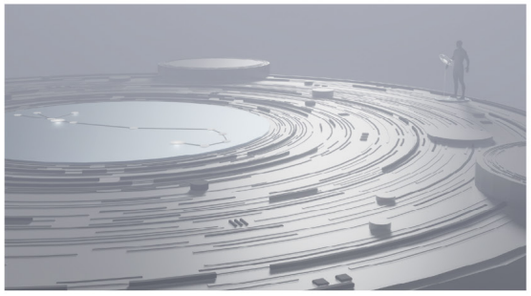
The temples evolved into a layout of concentric circular walls, with the circle shape being a core element of the Starborn design language. The circle represented the Unity, and the gateway to another dimension.

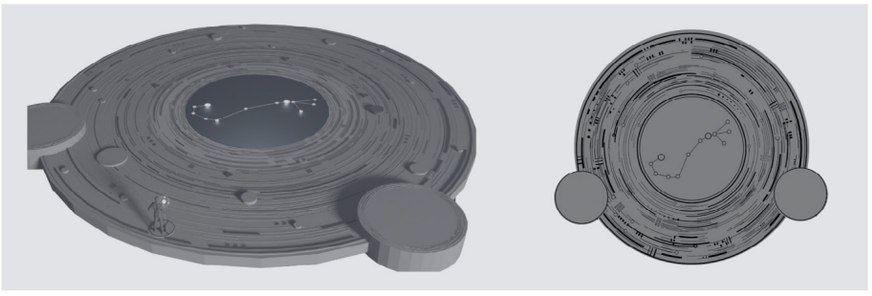


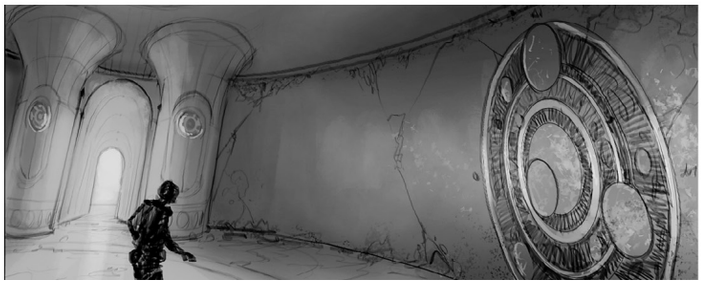


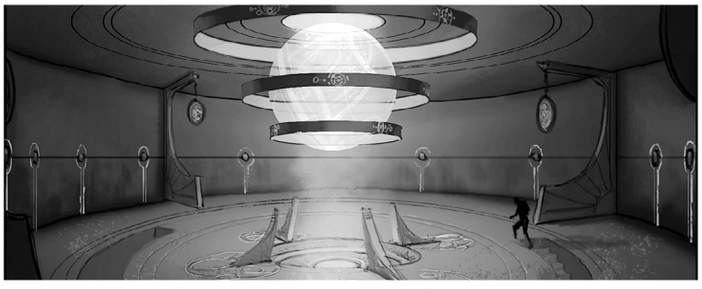
STARBORN PUZZLE ROOM

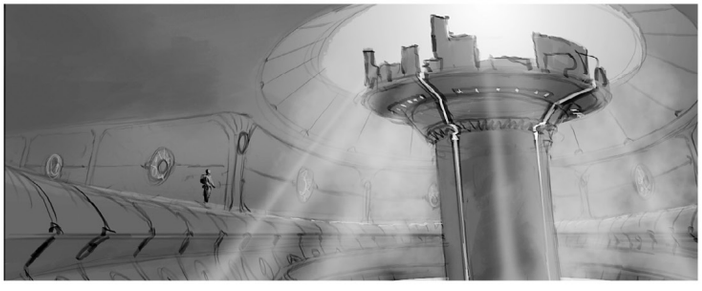
The interior of the temples featured a puzzle for the player to solve to activate the armillary at the center. Many versions of the puzzle design were iterated on, some including a complex arrangement of pressure plates that controlled the floating rings. Once we decided to make the temple interior a zero-gravity space, since the Starborn have the ability to manipulate grav waves, the puzzle evolved to take advantage of this.

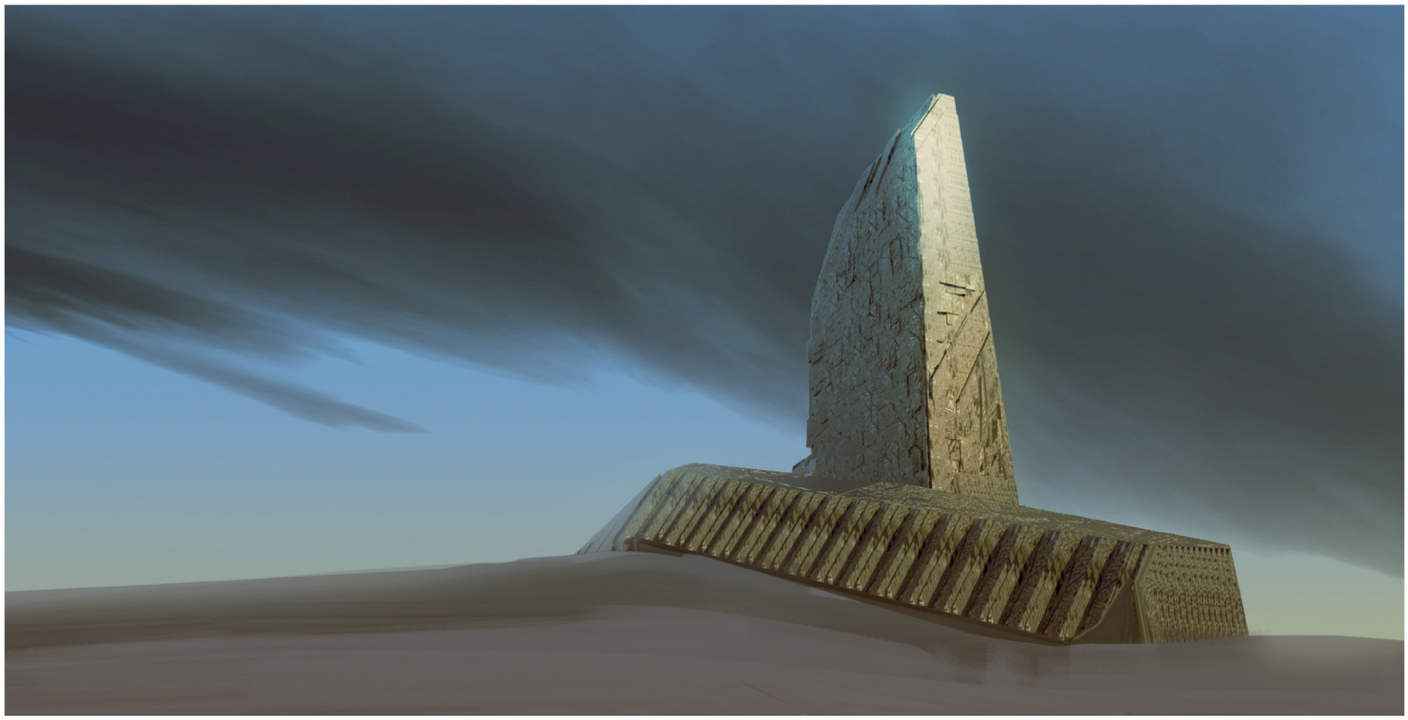


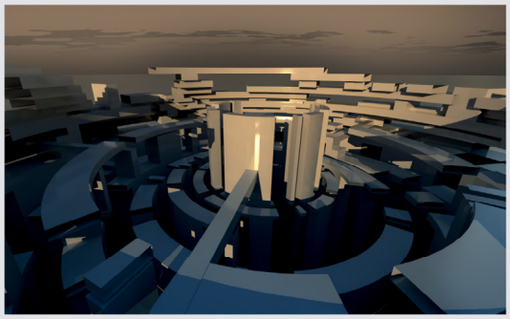
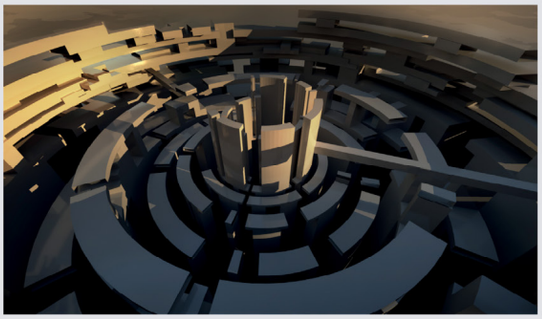
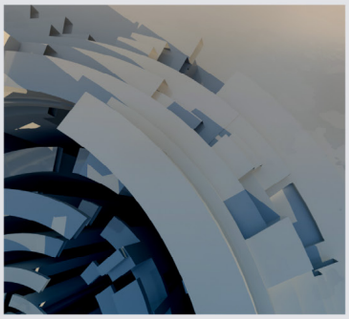
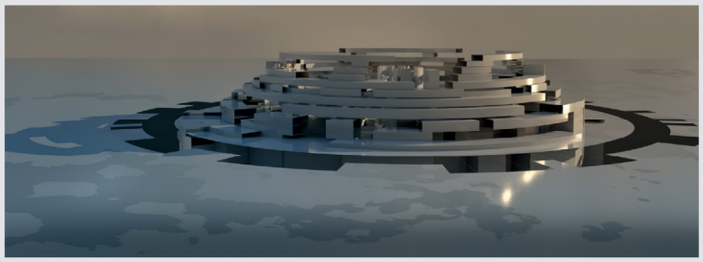
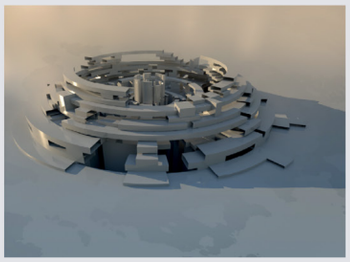










TEMPLE ENTRANCE

CHAPTER 2

Characters

Designing the fashion of the future is one of the biggest challenges of conceptualizing a realistic sci-fi universe. Fashion trends tend to evolve in unpredictable ways, and if you go too weird or "out there," then it can come across as silly and break immersion, ultimately being a distraction for the player.

The flip side is that, for artists, coming up with future fashions is a fun creative challenge, and it's okay to push the boundaries a bit to create a style that is memorable.

In our universe, the primary visual for clothing was function over form. We wanted the designs to emphasize that living in space is challenging, and practical utility matters more than appearance. This of course applies to spacesuits, which tend to be bulky and laden with technical details, and even to outfits worn by colonists living on hostile worlds.

For the more established cities and settlements, we let loose a bit and used style to give a hint of the local cultures. New Atlantis with shades of haute couture. Akila had more practical frontier garb. And Neon could get a bit weird.

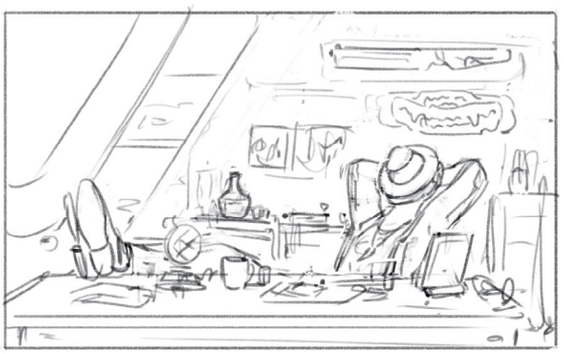
CONSTELLATION

We wanted to give this eclectic group of characters unique outfits that enhance their individual personalities. Practical, sensible, and comfortable day-to-day wear.

SAM COE

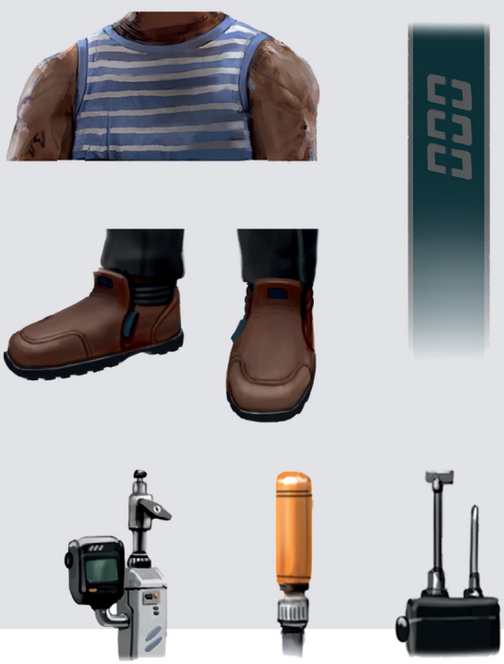
A classic "space cowboy" and former outlaw. His outfit is intended as a nod to his roguish nature and the frontiersman fashion of Akila City.

SAM'S QUARTERS



VLADIMIR SALL

Of African and Russian ancestry, he wears an outfit styled after the classic Russian military *telnyashka*, evoking sailors from Earth history.

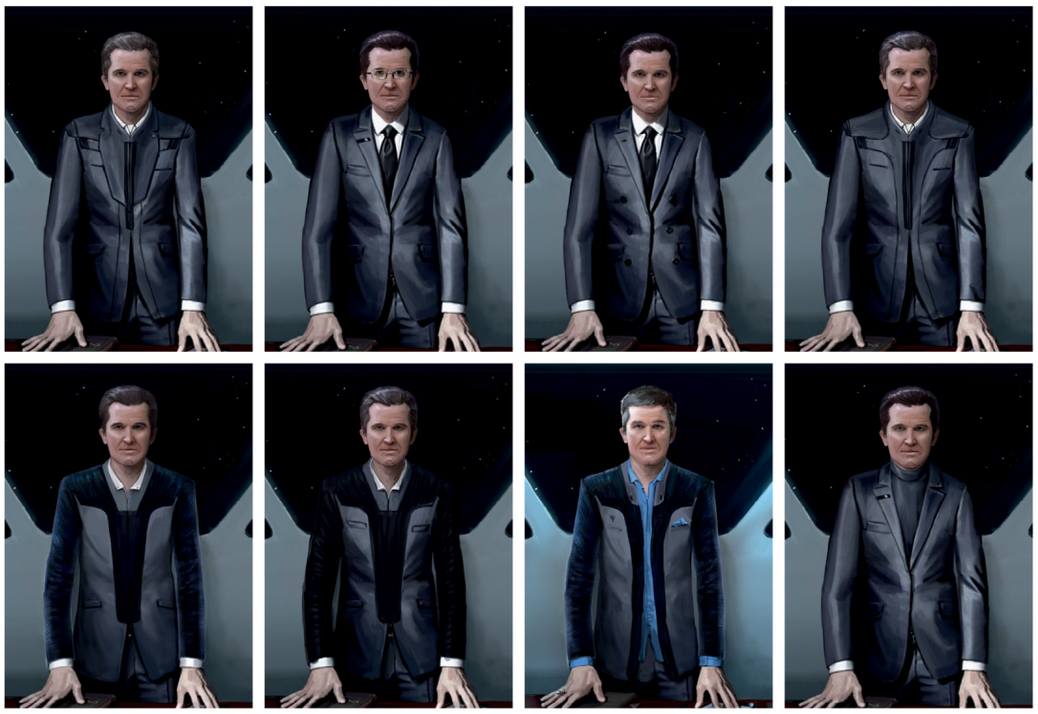


SARAH MORGAN AND AMUNDSEN BARRETT

Quintessential space-explorer outfits, with a dash of retro sci-fi adventurer uniforms from the ’70s.

WALTER STROUD

The challenge was to design a futuristic take on the classic business suit, which tends to evolve slowly and subtly over generations.



MATTEO KHATRI

Matteo is a younger member of Constellation, and his outfit is less explorer, more lounging-around-the-house casual wear. Originally designed with a turban-like head wrap, he was later given the same headwear worn by members of the Sanctum Universum because of his religious alignment.

CORA COE

Being just a kid, Cora wears a take on a basic graphic T-shirt.

NOEL

She wears a practical scientific field jacket loaded with utility pockets.

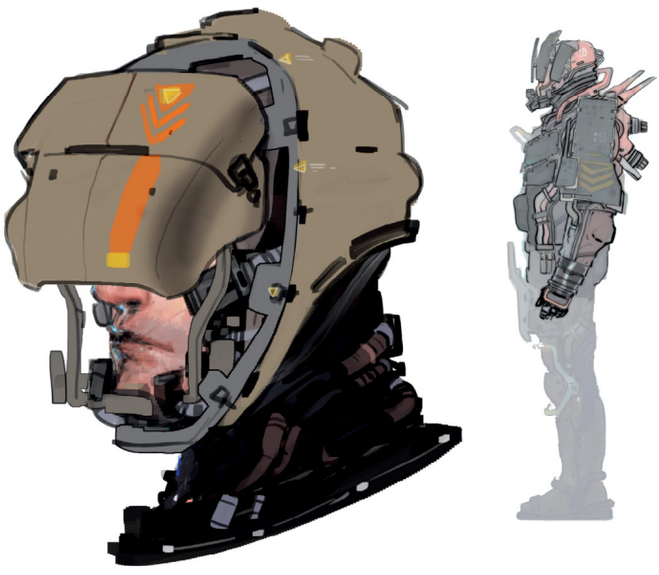
CONSTELLATION SPACESUIT

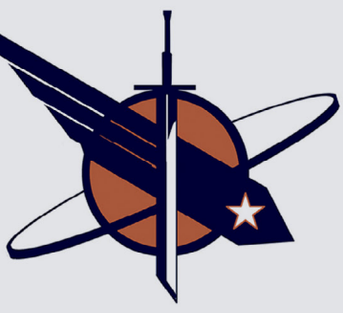
The first outfit designed for the game, and the primary hero uniform for the player. This design was used to isolate the NASA-punk aesthetic as it applied to spacesuits. We spent a good deal of time figuring out how tight-fitting or bulky it should be. The initial version was fairly skinny, but we ended up with something with a bit more presence.

UNITED COLONIES: MARINES

Marine armor is engineered with a minimalistic design to prioritize speed and maneuverability. The light variant features armor exclusively on the left side of the body, serving as a shield during combat.

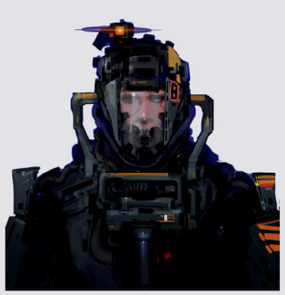
HEAVY MARINE





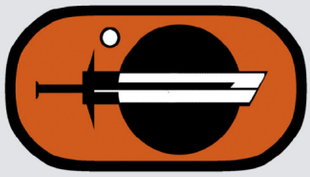
MARINE LOGO

RED DEVILS INSIGNIAS



UNITED COLONIES: NAVY

A formidable military-industrial complex is presented in subdued colors with a striking graphic accent. Their intricate equipment contrasts with their simplistic and austere attire.



INSIGNIAS

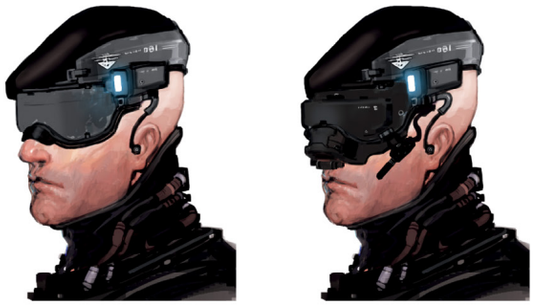
HARD HAT

ENGINEER

FORMALS

HARNESS

BERET

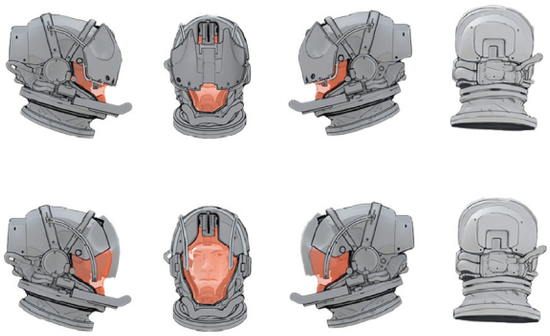


HEADGEAR

CAPTAIN HEADGEAR

PILOT

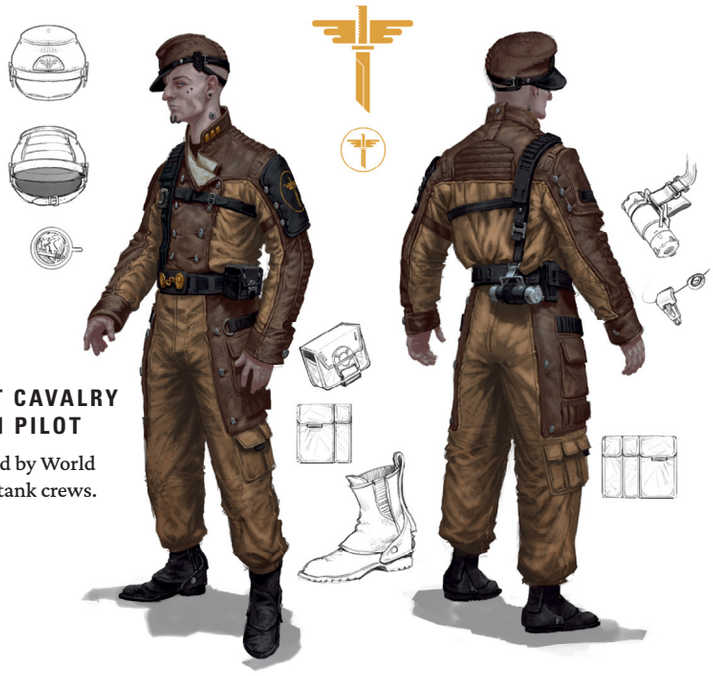
SHOCK TROOPS



INSIGNIAS

BASIC FATIGUES

UNITED COLONIES: SECURITY



FIRST CAVALRY MECH PILOT

Inspired by World War II tank crews.

FREESTAR RANGERS

The clearly western appearance is geared toward a lower-tech frontiersman aesthetic. The spacesuit heavily incorporates leather and waxed canvas to contrast with high-tech details.

THE FIRST

Mercenaries styled after Civil War soldiers.

CRIMSON FLEET

MODULAR OUTFITS

PIRATES

EARLY PIRATE EXPLORATION

CRIMSON FLEET SPACESUITS

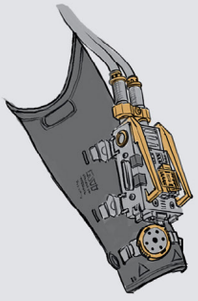
The final design of the pirate set was done as a layered, modular set, where we could quickly produce several variations by mixing the different greebles and armor pieces. The color scheme eventually shifted to red and bronze to help these enemies stand out visually in the environment, as well as to align with the naming of the faction.

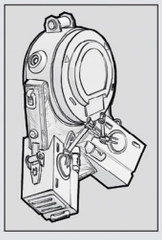
DELGADO

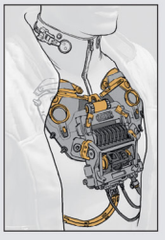
The leader of the Crimson Fleet wears an outfit that projects his charisma and a sense of flair.

SHINYA VOSS

The computer interface integrated into his body is a rare case of cybernetic enhancement.







NAEVA MORA

As she's second in command in the Crimson Fleet, her outfit needed to be distinct among the pirates.

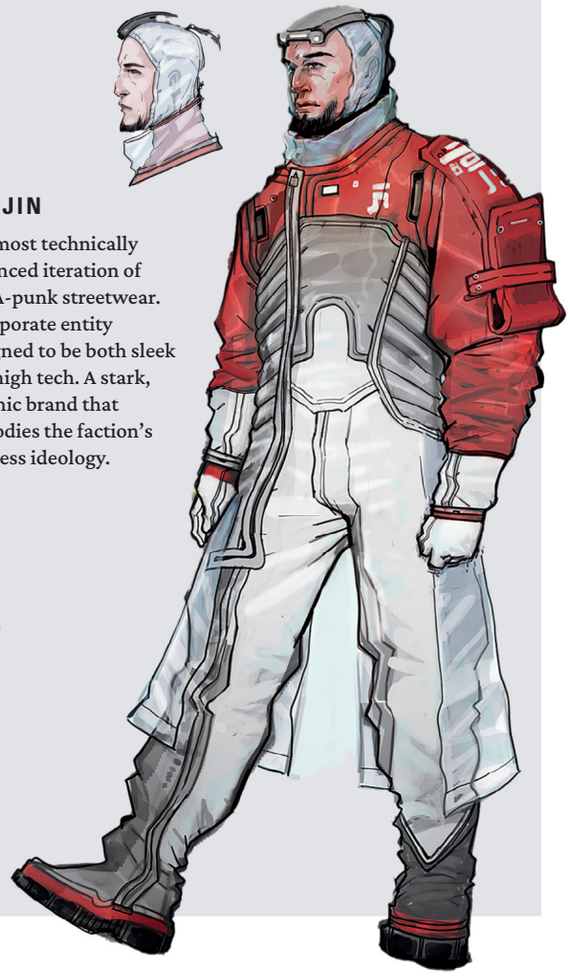
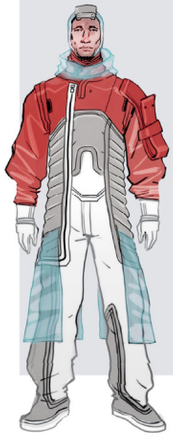
CRIMSON CAPTAIN

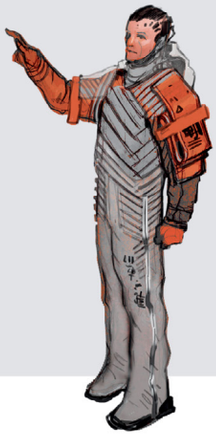
HEADGEAR VARIATIONS

INSIGNIAS

RYUJIN

The most technically advanced iteration of NASA-punk streetwear. A corporate entity designed to be both sleek and high tech. A stark, graphic brand that embodies the faction's ruthless ideology.



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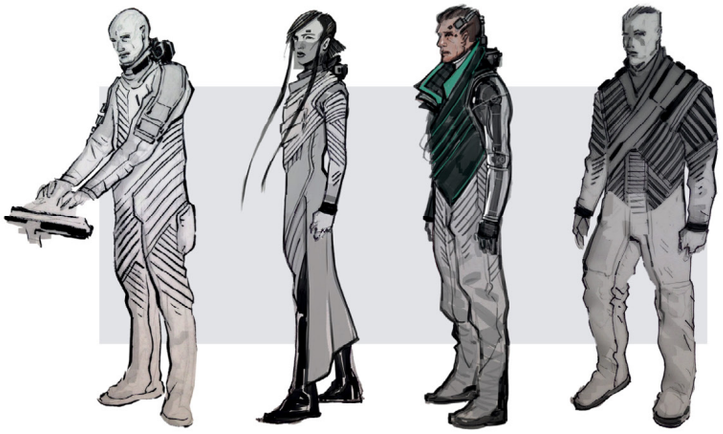


ANDREJA

Va'ruun's presence in the game is limited, but Andreja's dress was an opportunity to explore their fashion: a touch of dark goth and emo that's still practical for fieldwork.

VA'RUUN

As this is one of the more out-there factions, we experimented with how strange and weird to go with the aesthetic. It is less grounded and more stylized compared to the rest of the game.

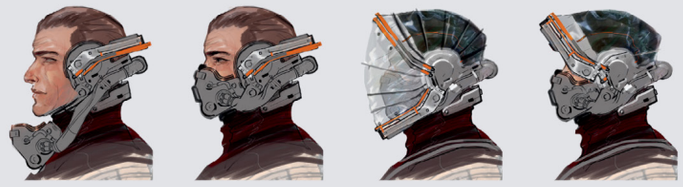
SPACESUIT

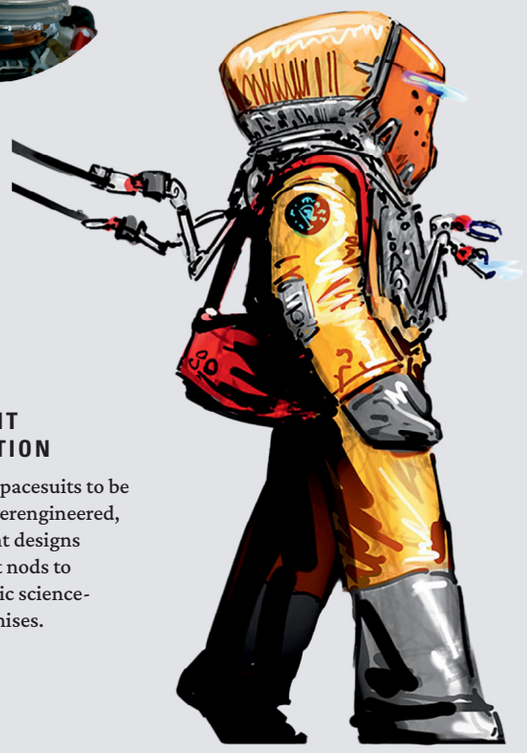
AMBASSADOR

EMISSARY

VA'RUUN SPACESUIT

SPACEPORT GROUND CREW SPACESUITS

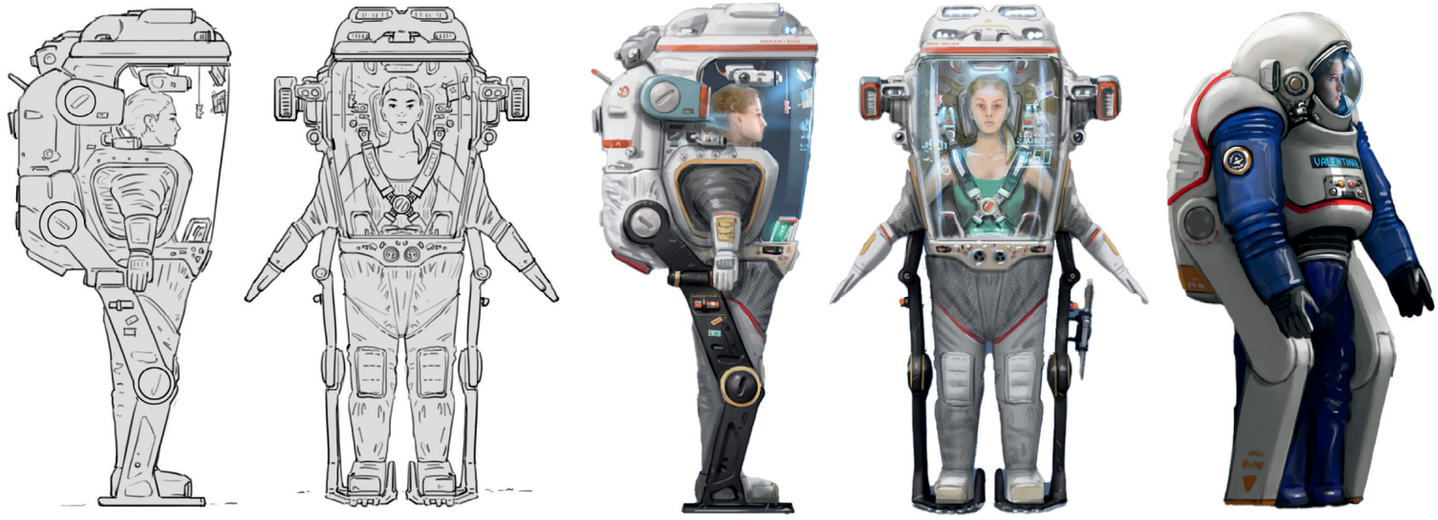


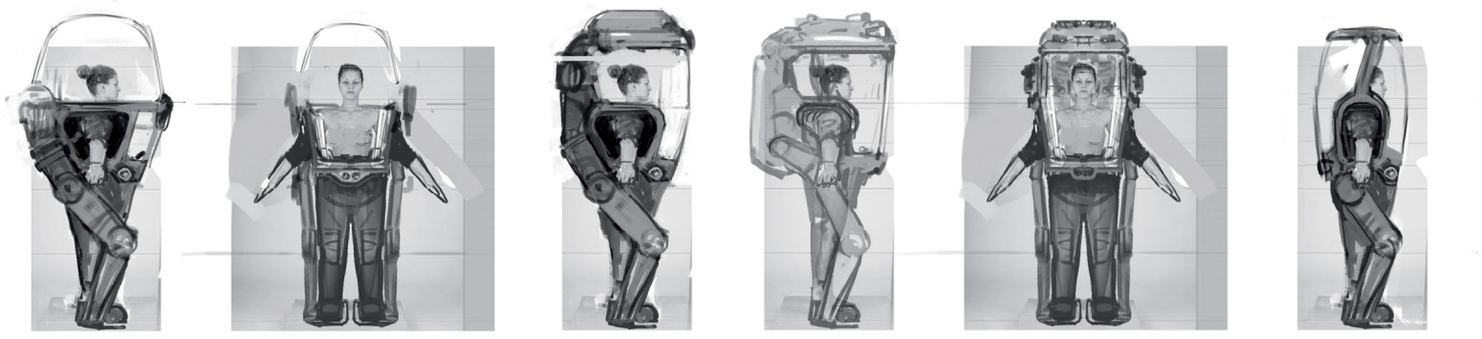


GENERAL SPACESUIT EXPLORATION

We wanted spacesuits to be bulky and overengineered, with different designs having slight nods to various classic science-fiction franchises.

POWERED SUIT EXPLORATION

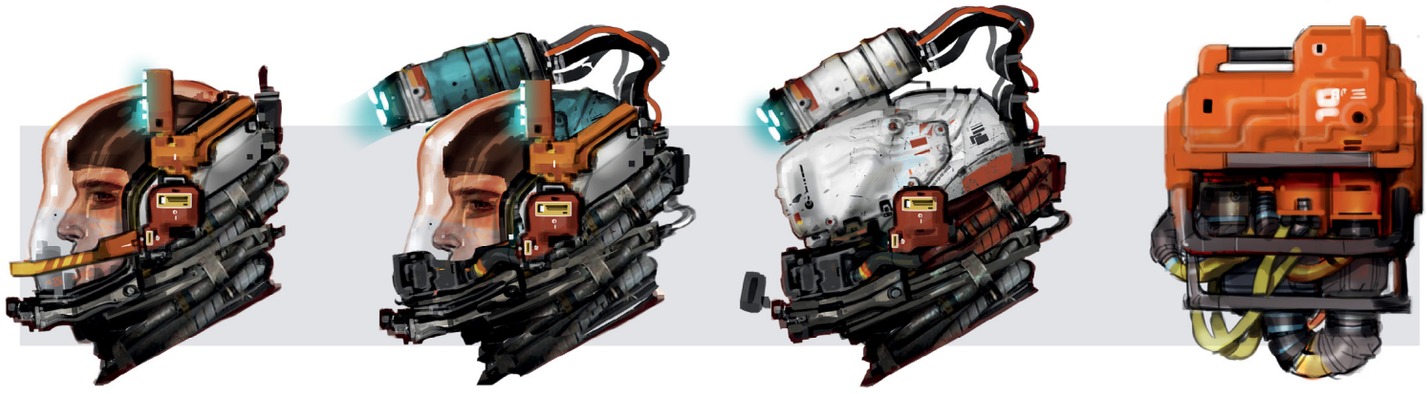


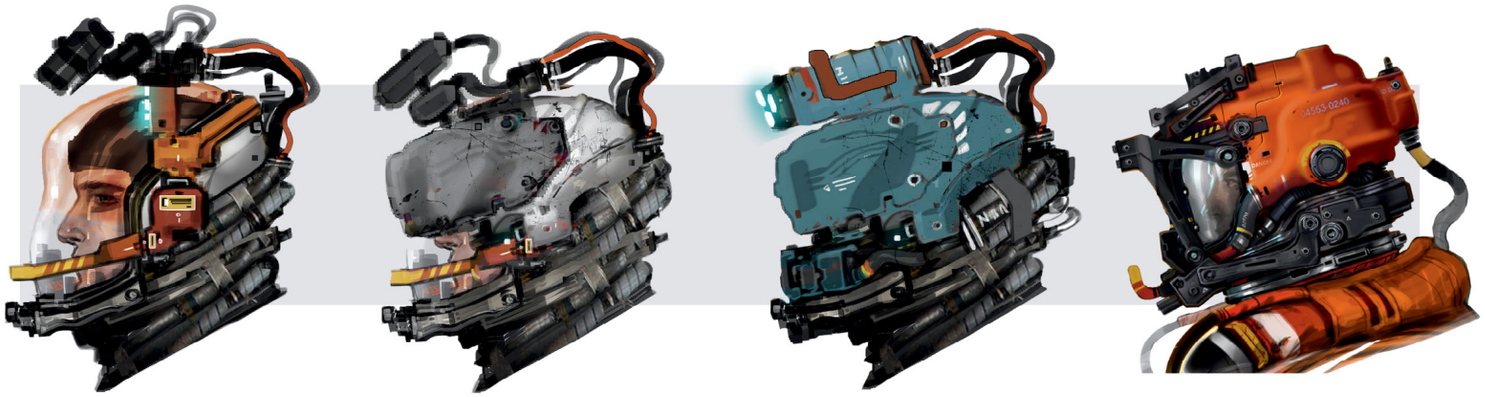


INDUSTRIAL SPACESUITS

Similar to the machines in the game, these suits are functional and Brutalist in design. They are not sleek or refined but are intentionally crafted to appear uncomfortable, industrial, and functional. This design choice reflects the hardships of working in space.

MINER

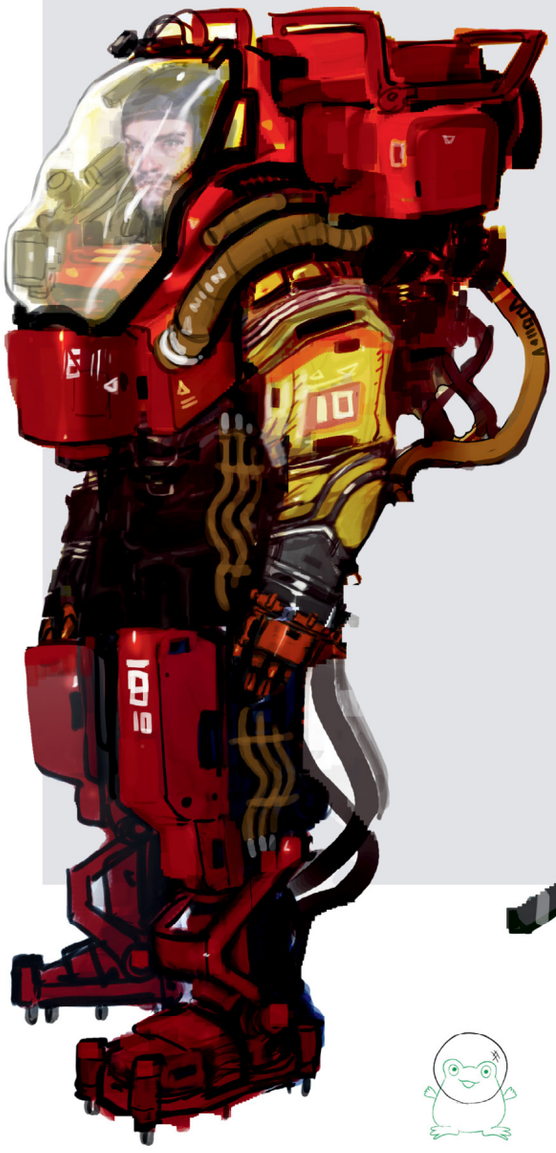


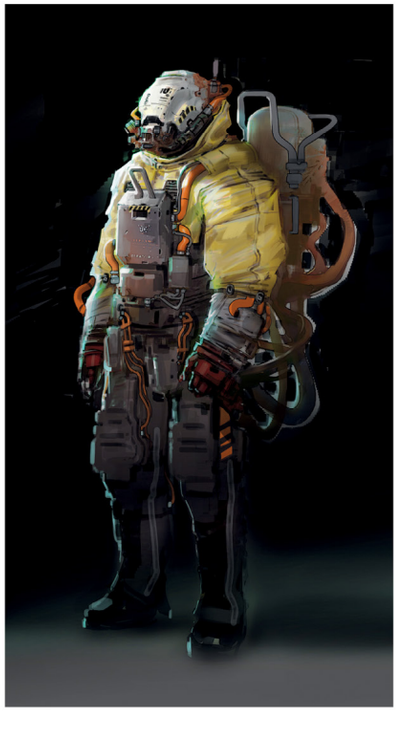


MINERS

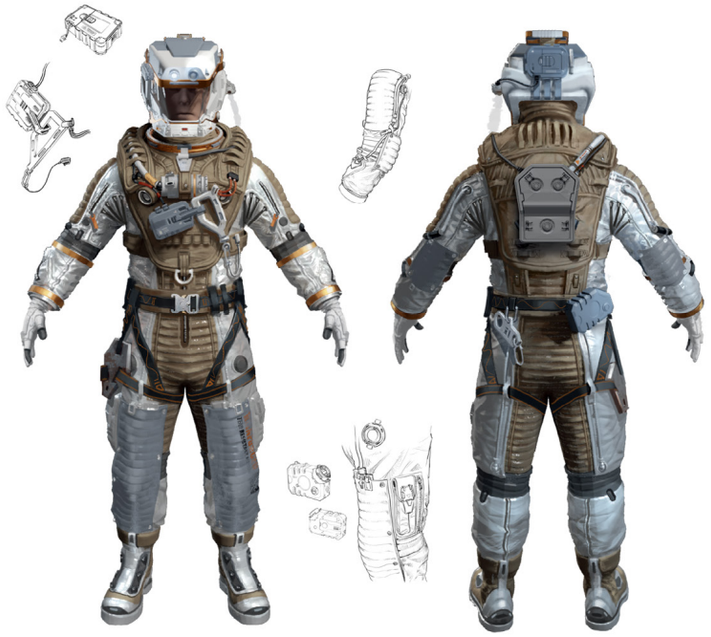
Their outfits portray the rugged nature of the working class of *Starfield*. Space is tough!

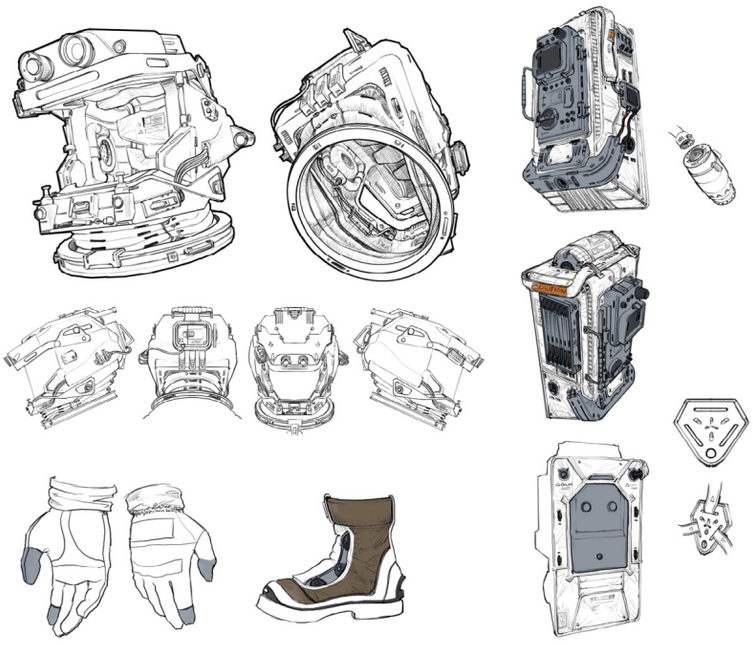
INDUSTRIAL SPACESUITS EXPLORATION



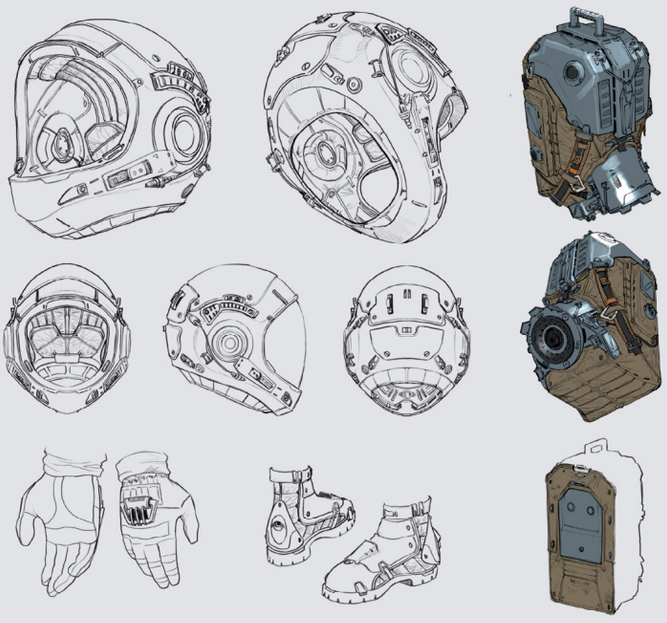


SPACE MINER CHIC





GENERAL SPACESUITS



BOUNTY HUNTERS

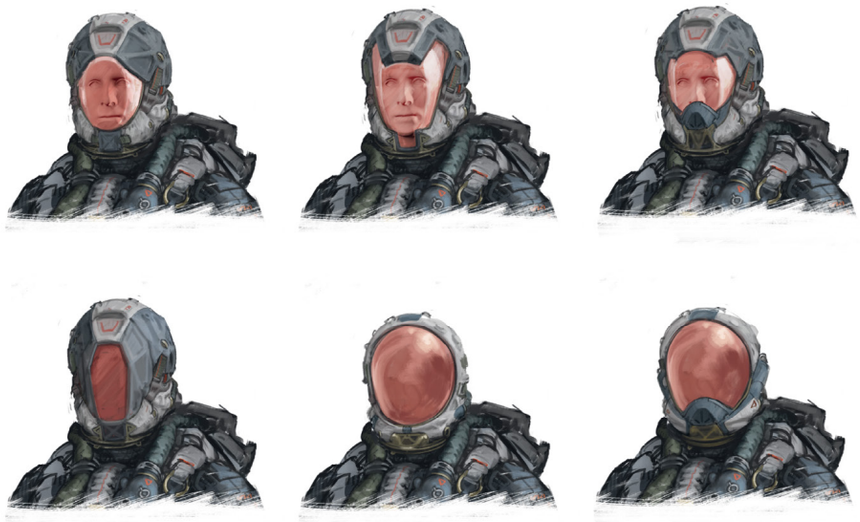
DEEPSEEKER

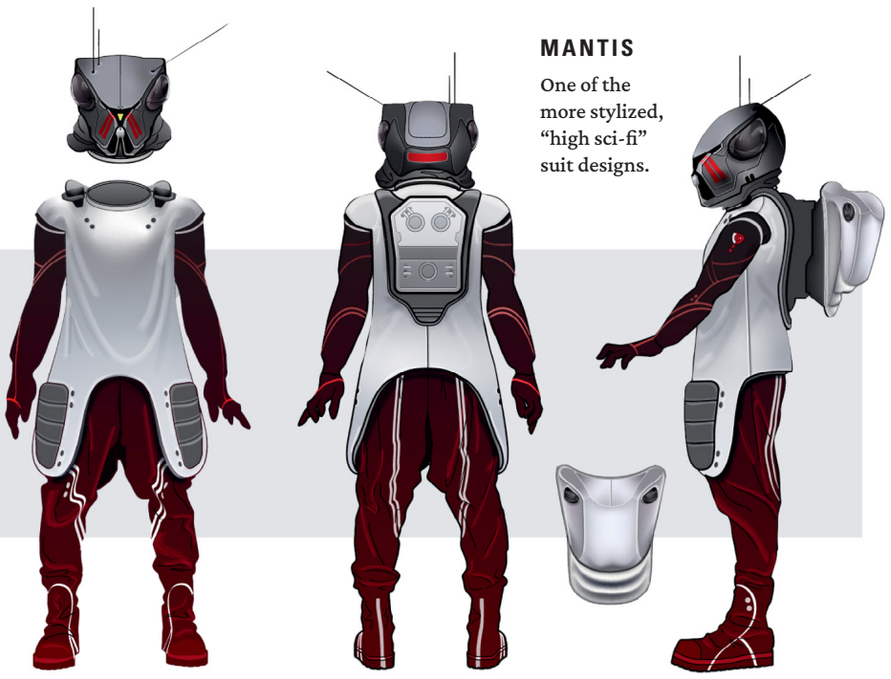
GUARD

ECLIPTIC

MERCENARY

NAVIGATOR





MANTIS

One of the more stylized, "high sci-fi" suit designs.

GROUND CREW

Utility suit fashioned after those worn by deck crews of contemporary aircraft carriers.

SPACE TRUCKER

SHIP CREW

A functional flight suit for spaceship crew members with integrated emergency harness for tying down in the event of artificial gravity loss.

MECHANIC

SHIP TECHNICIAN

HAZMAT SUIT

SCIENTIST

PRISONER GARB

AKILA SECURITY

SECURITY GUARD

MINERS

NEON XENO FRESH WORKER

DOCTOR

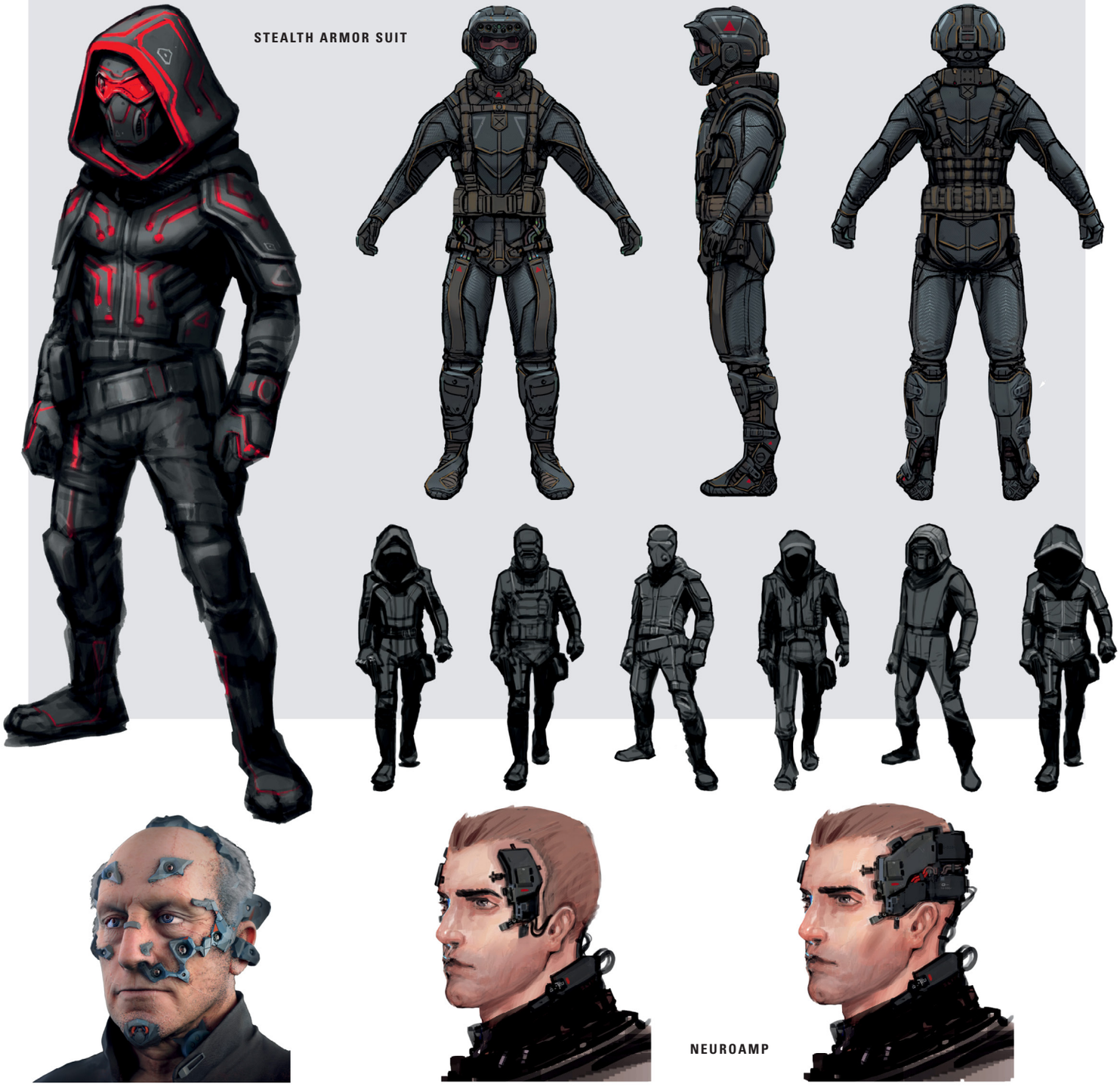
GARBAGE COLLECTOR

LAB ASSISTANT

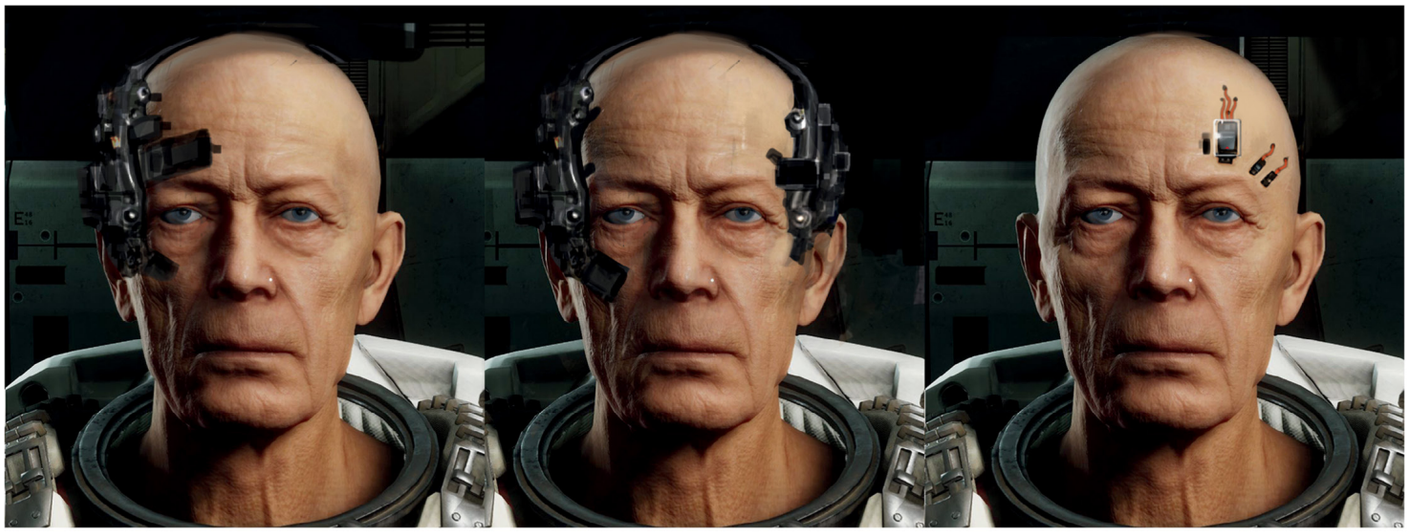
SERVICE INDUSTRY UNIFORM

SHIP CAPTAIN

STEALTH ARMOR SUIT



NEUROAMP



AKILA CITY FASHION

AKILA CIVILIANS

UNITED COLONIES CIVILIANS

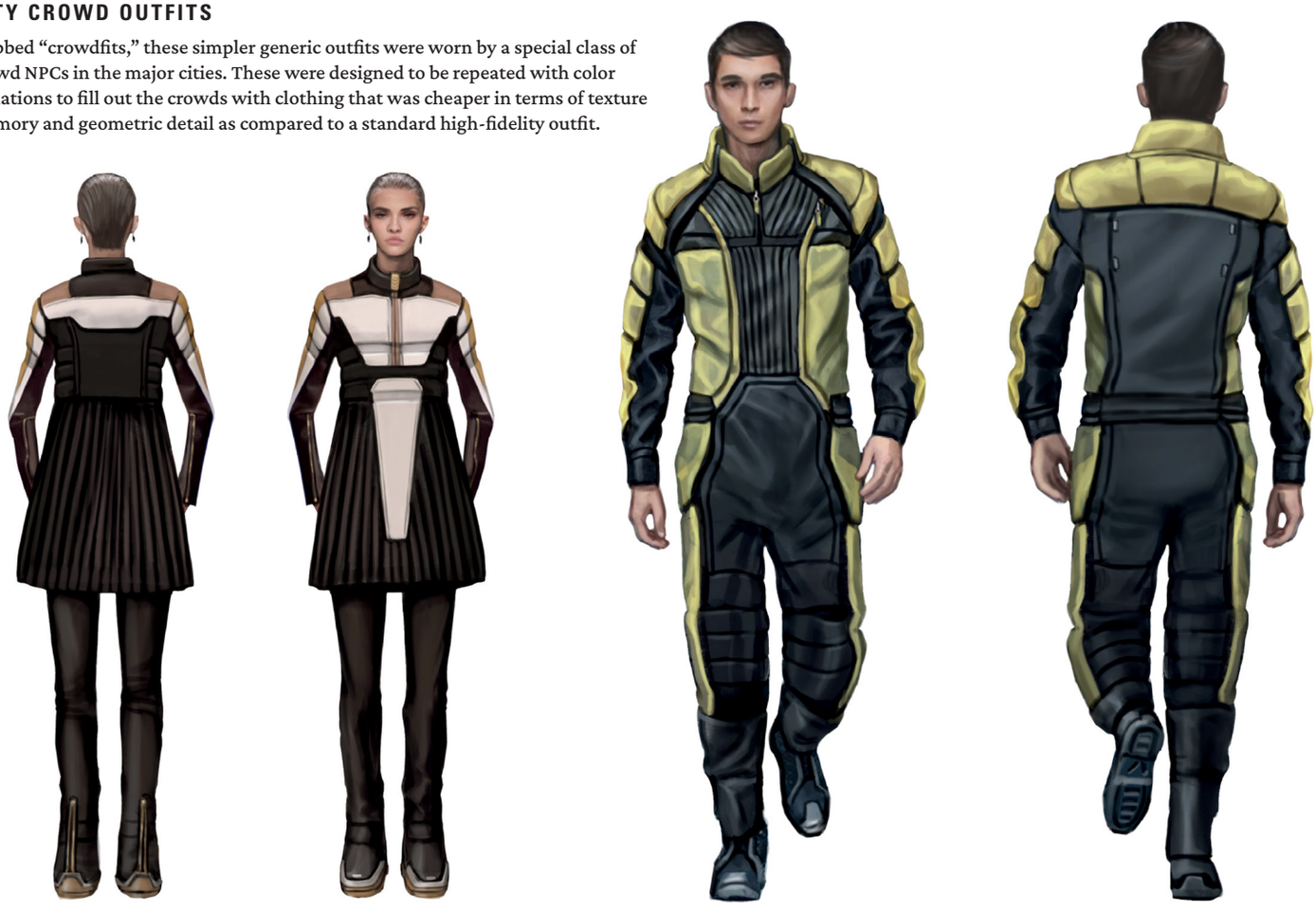
UNITED COLONIES OFFICER

SANCTUM UNIVERSUM PRIEST

The ceremonial headwear is based on an evolution of the classic NASA "Snoopy cap" that astronauts would wear underneath their spacesuit helmets.

CITY CROWD OUTFITS

Dubbed “crowdfits,” these simpler generic outfits were worn by a special class of crowd NPCs in the major cities. These were designed to be repeated with color variations to fill out the crowds with clothing that was cheaper in terms of texture memory and geometric detail as compared to a standard high-fidelity outfit.

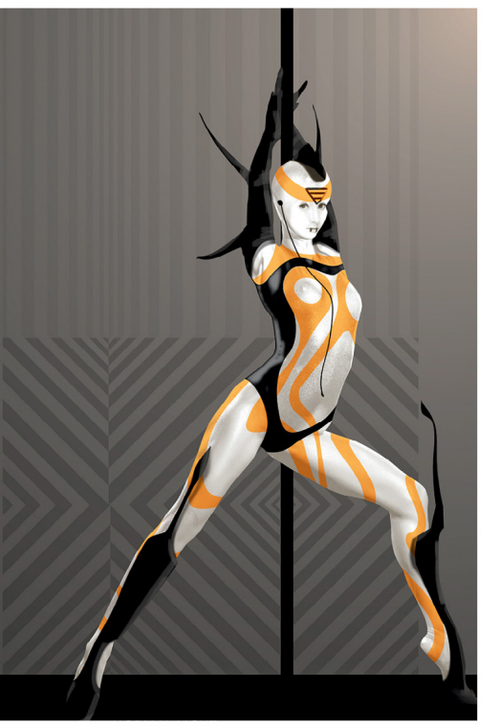


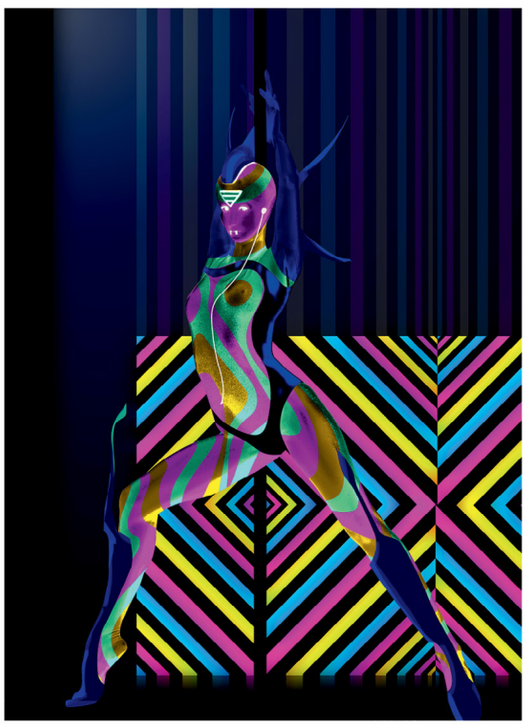
HEADWEAR

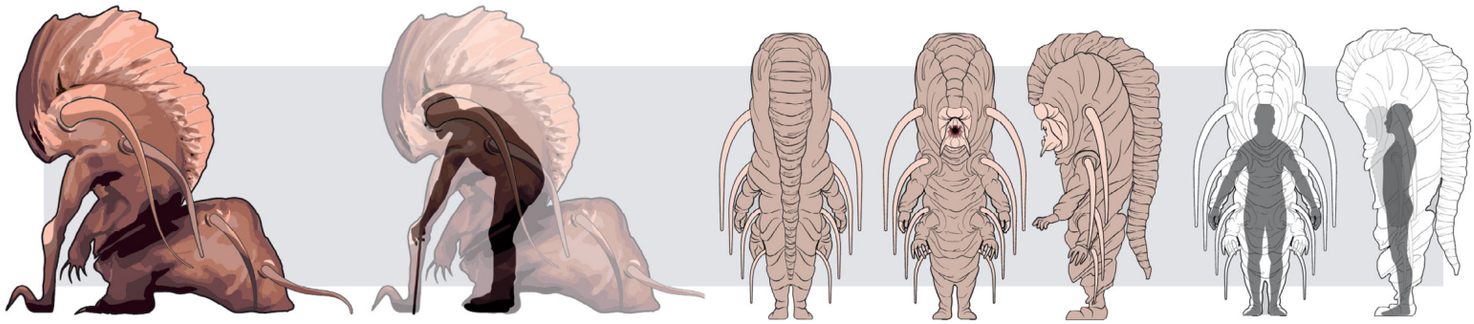
GENERAL CITIZENS

NEON DANCER

Meant to be as weird as possible, this represents how future pop fashion could be hard to relate to for our contemporary tastes.







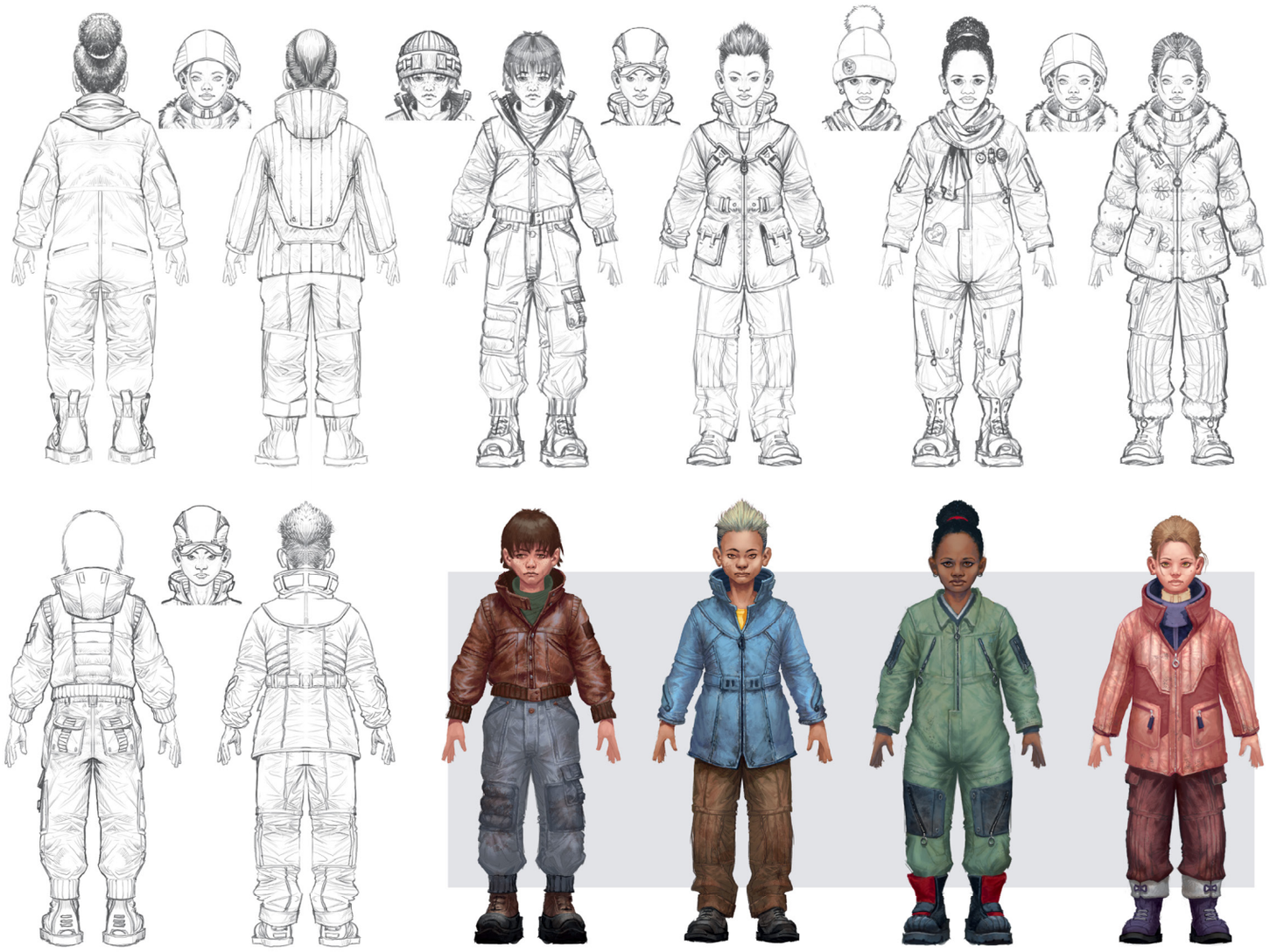
MONSTER COSTUME

THE COLLECTOR

RANDOM OUTFIT IDEAS

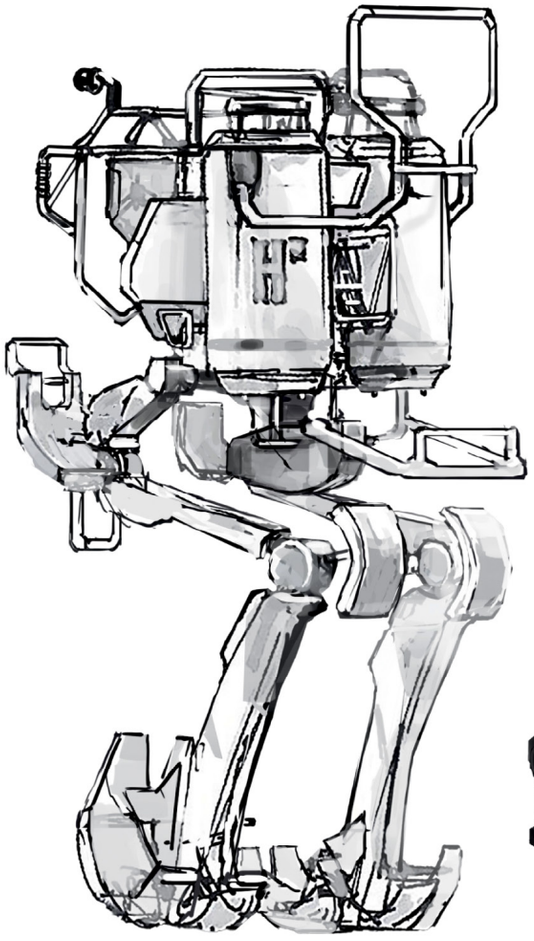
GENERAL CITIZENS

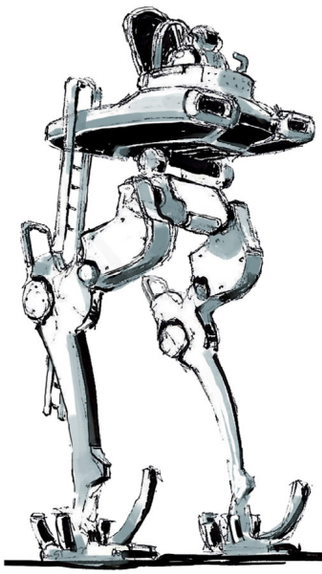
SARI DRESS

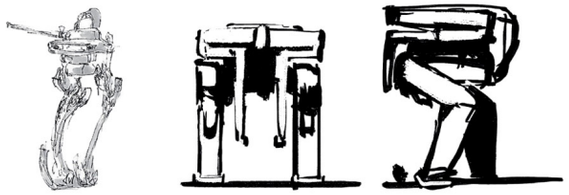


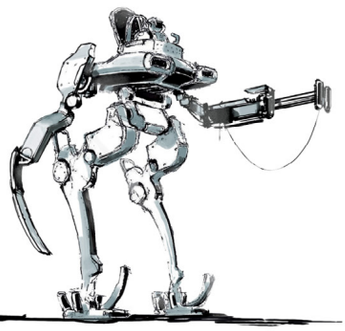
CHILDREN

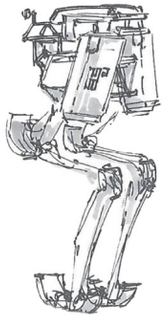
GANG
OUTFITS
DISCIPLES

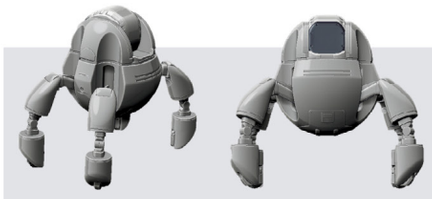


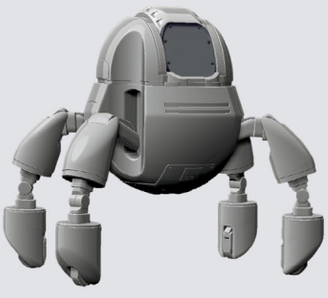


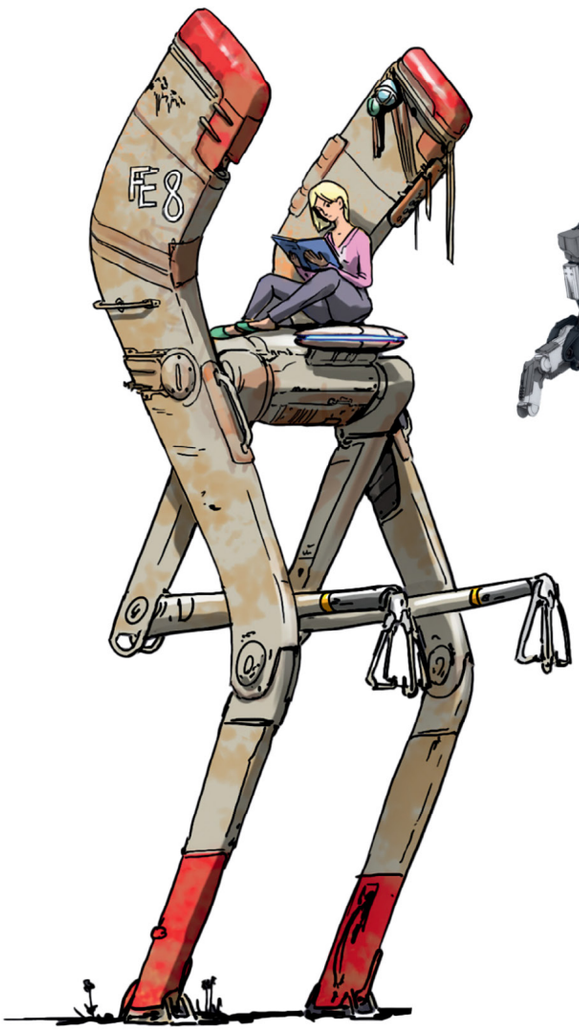


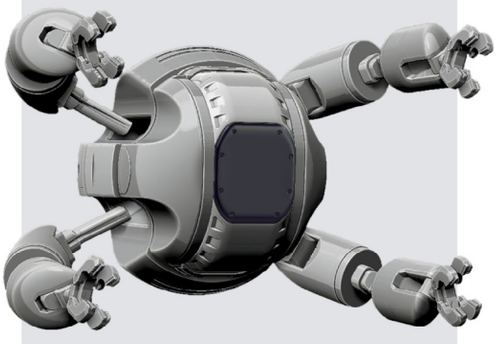


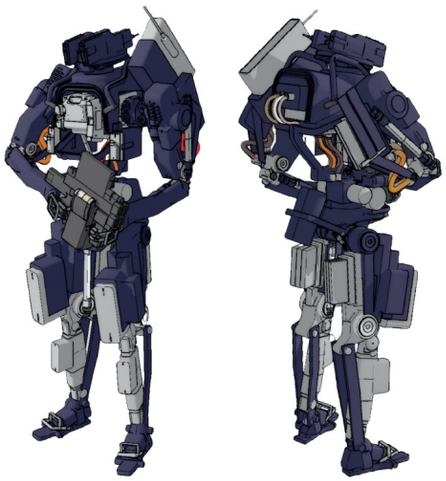


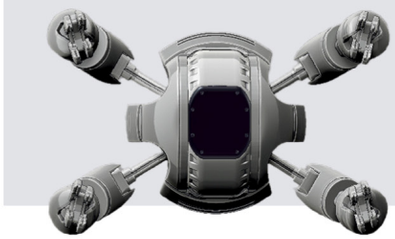










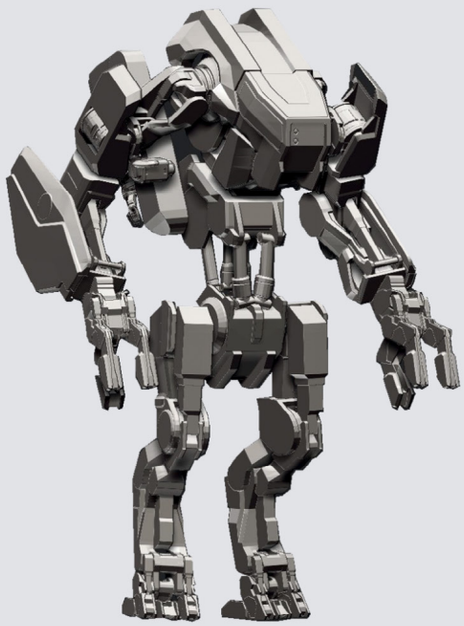


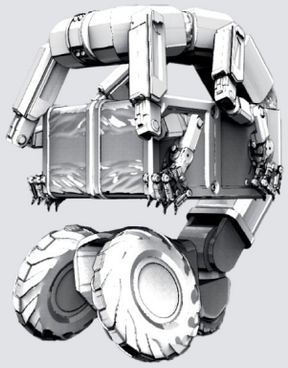
EARLY ROBOT EXPLORATION

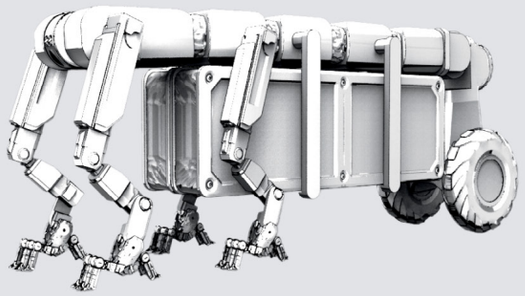
The state of robotics in the universe was meant to be somewhat advanced but still bulky and clunky. The AI is sophisticated enough to navigate the environment and perform missions but is not attempting to simulate humans.

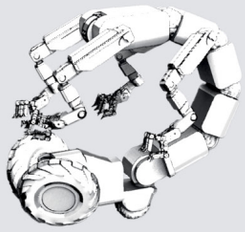
TRANSFORMING ROBOTS

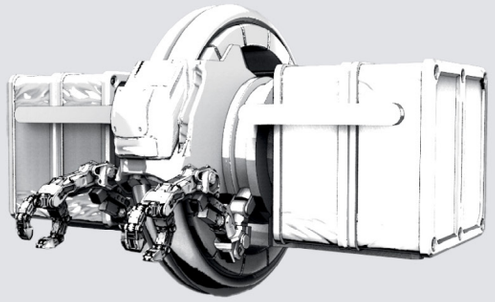
We toyed with the idea of our robot platforms having two states—for example, biped and quadruped—and being able to switch depending on the situation. This would've been a bit too involved from a behavioral and animation perspective, so instead we focused on making distinct robot platforms, or rigs, which we'd use for a variety of designs.

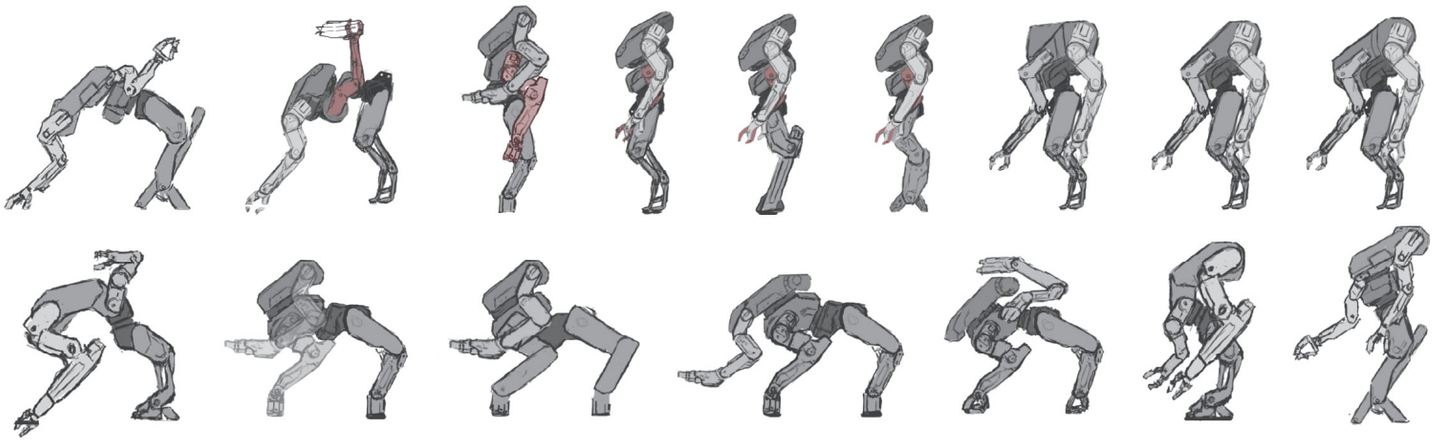


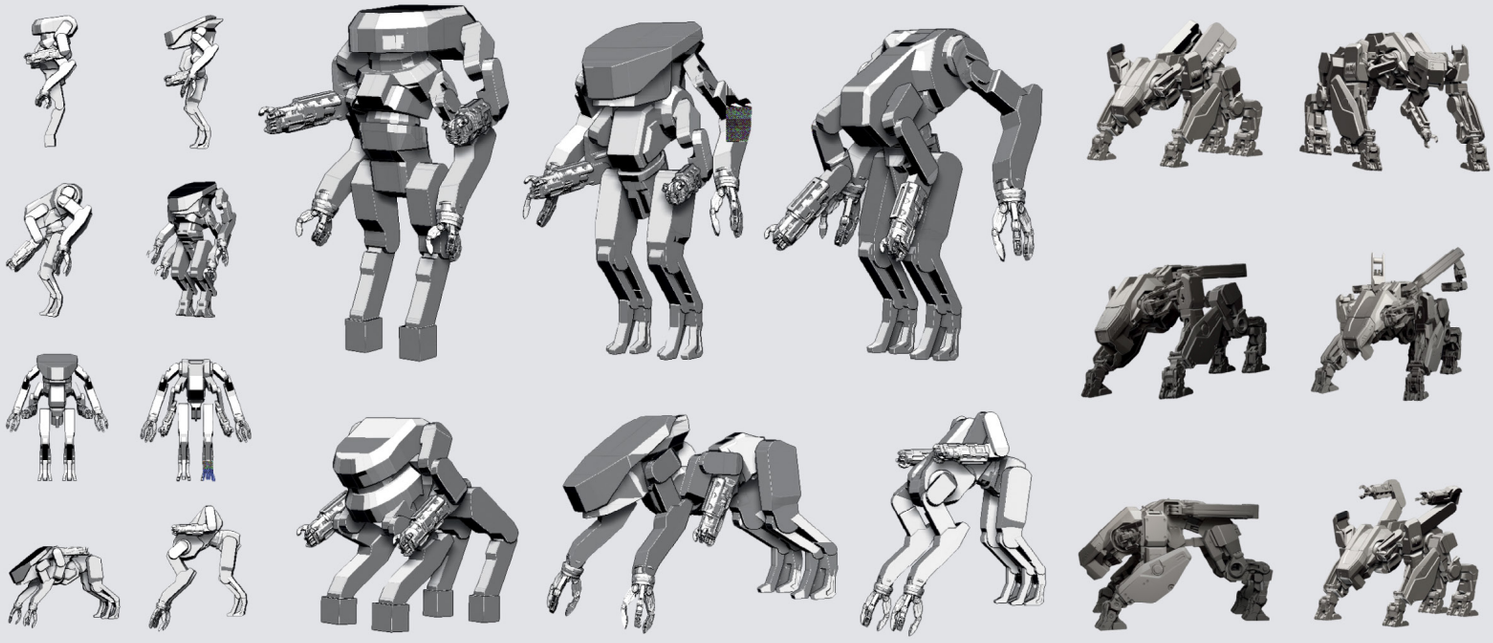




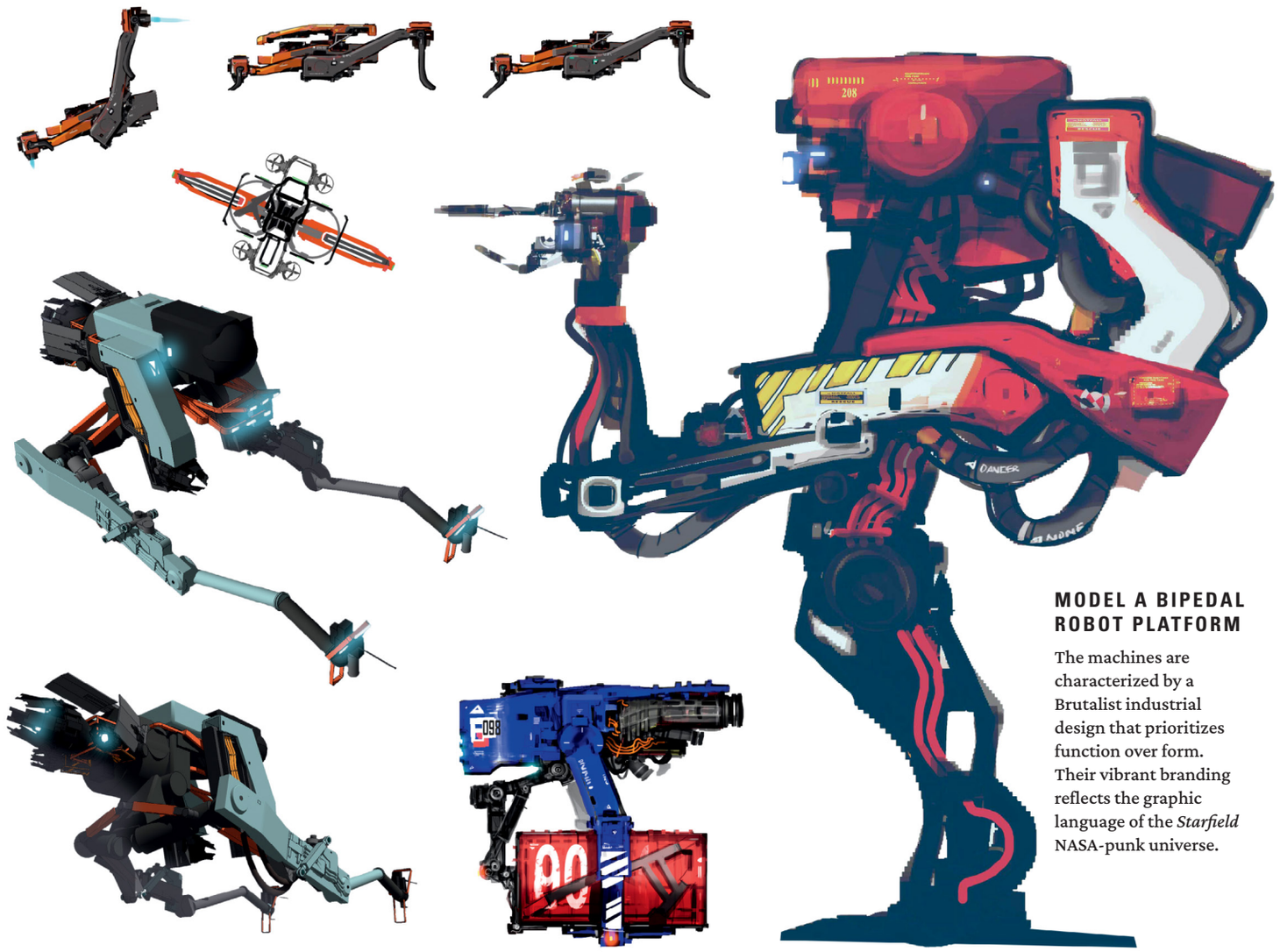






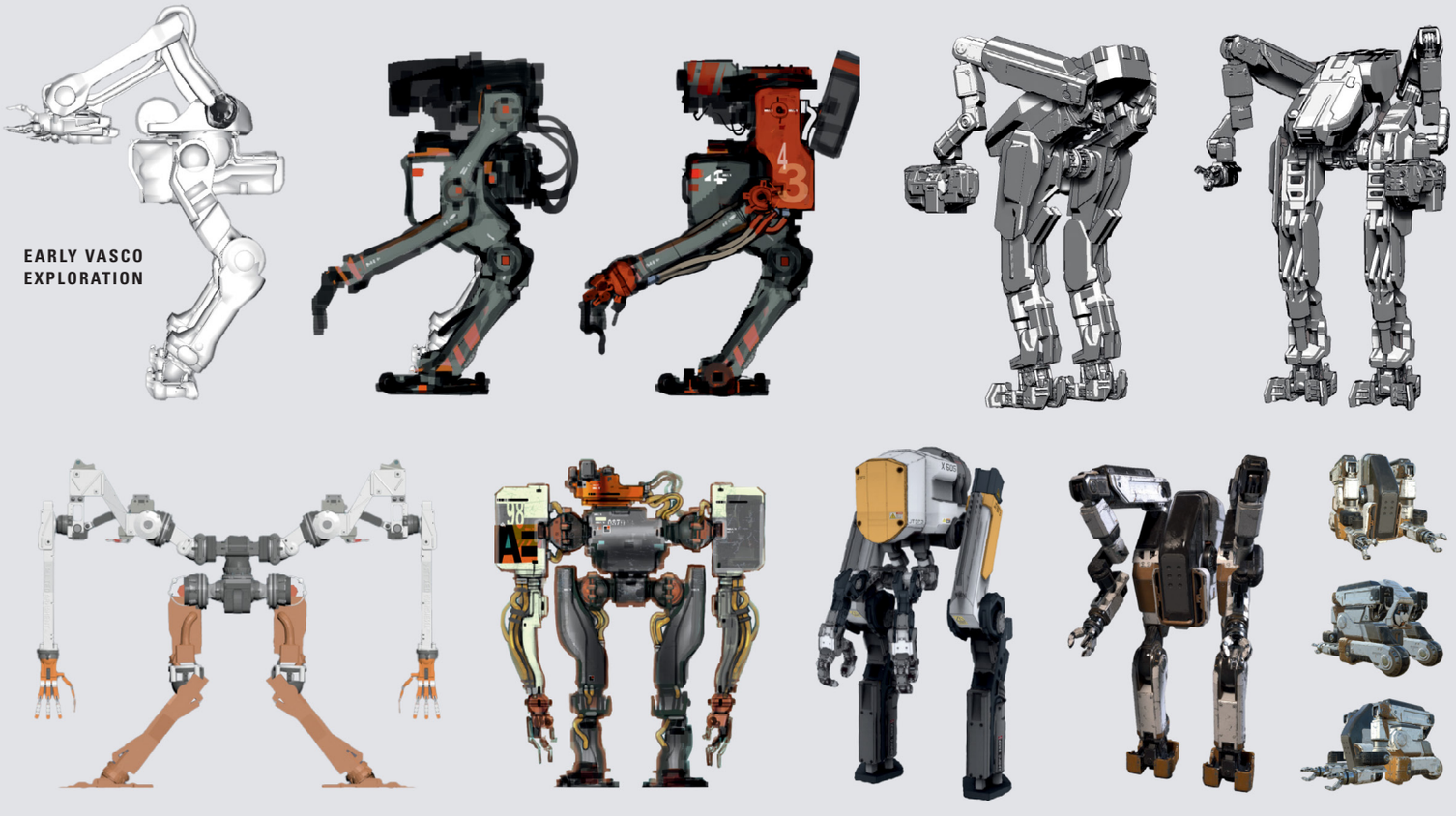


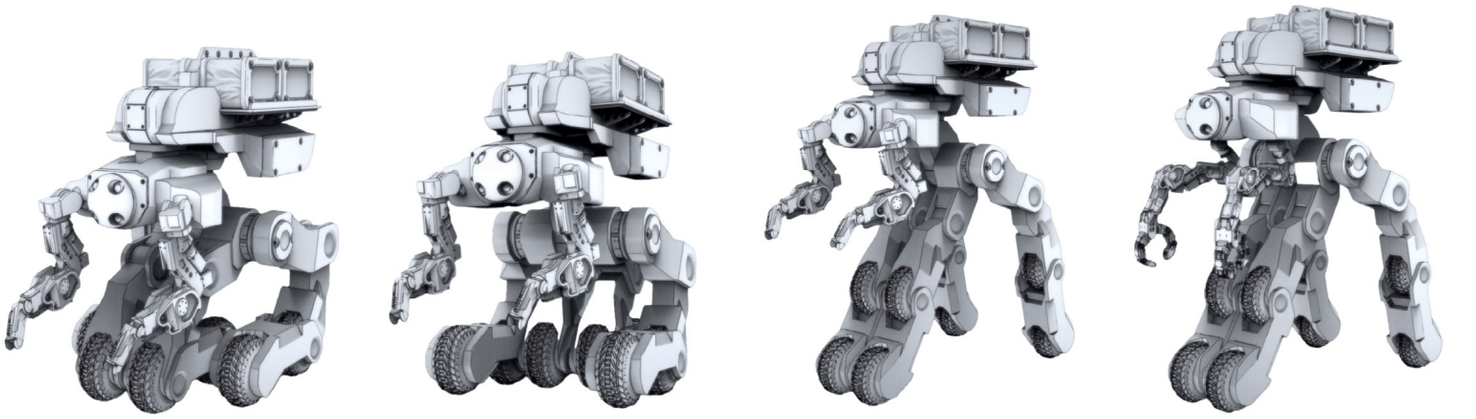
MODEL A

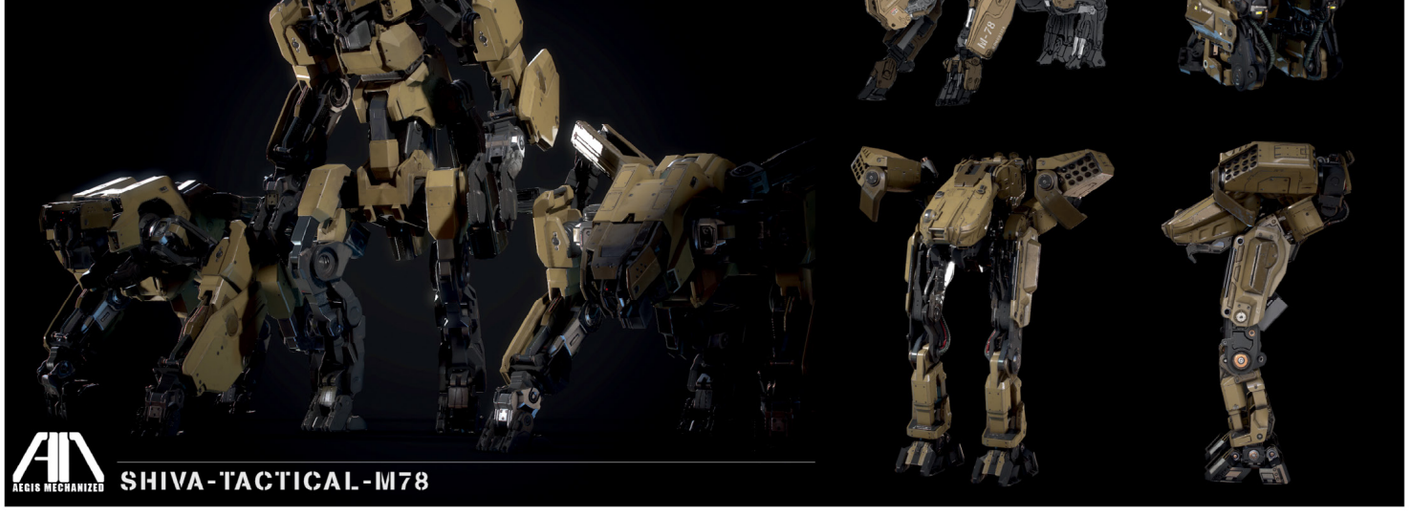


MODEL A BIPEDAL ROBOT PLATFORM

The machines are characterized by a Brutalist industrial design that prioritizes function over form. Their vibrant branding reflects the graphic language of the *Starfield* NASA-punk universe.

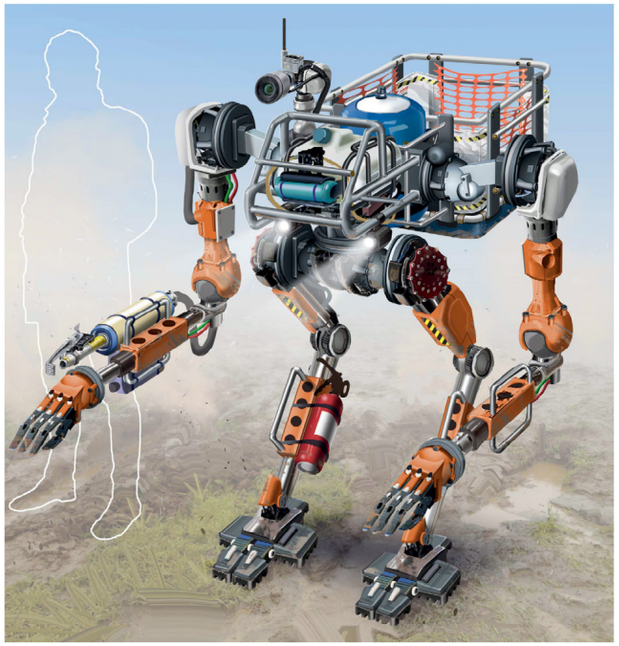

EARLY VASCO
EXPLORATION

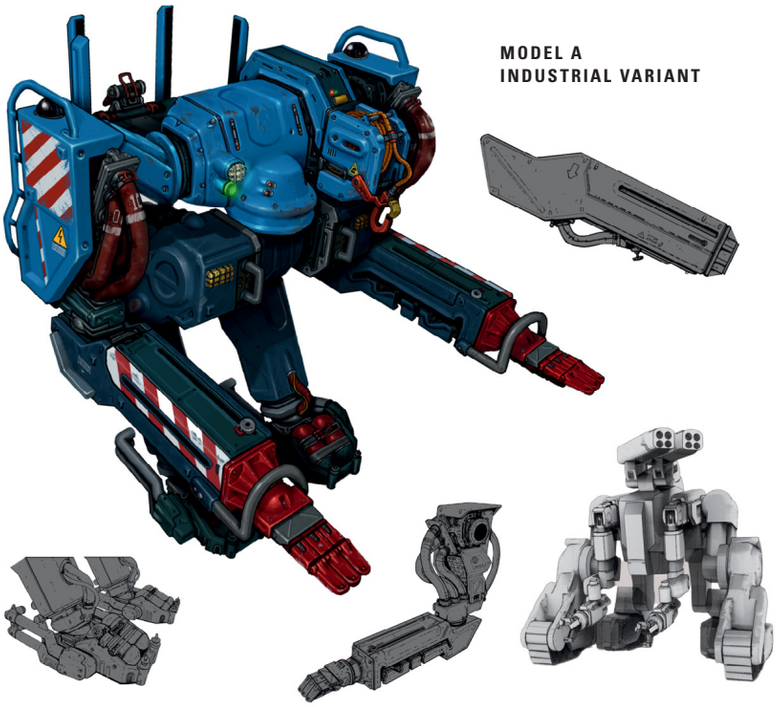



AEGIS MECHANIZED
SHIVA-TACTICAL-M78

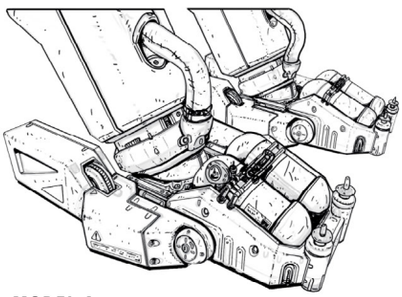
VASCO

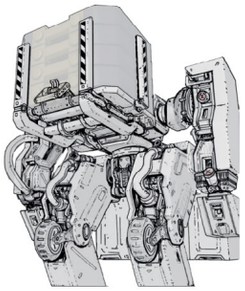
The robot companion went through several iterations early on, mostly experimenting with limb placement and initially looking less like a conventional biped. The end result was a heavy-duty industrial exploration robot that would look tough enough to handle any environment. The design established the Model A platform, which was the animation rig we based several bipedal robot designs on.

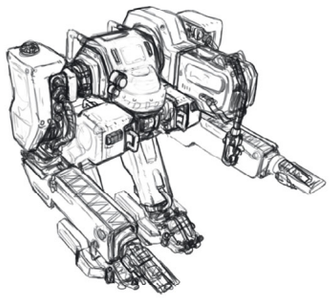


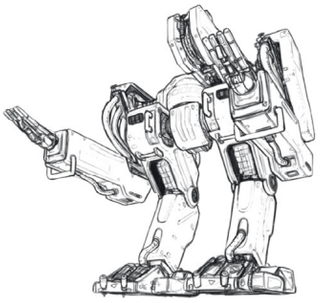


MODEL A
INDUSTRIAL VARIANT

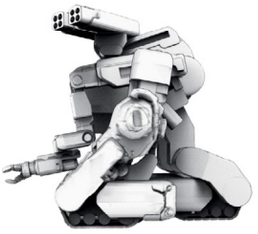








MODEL A
FARMING VARIANT



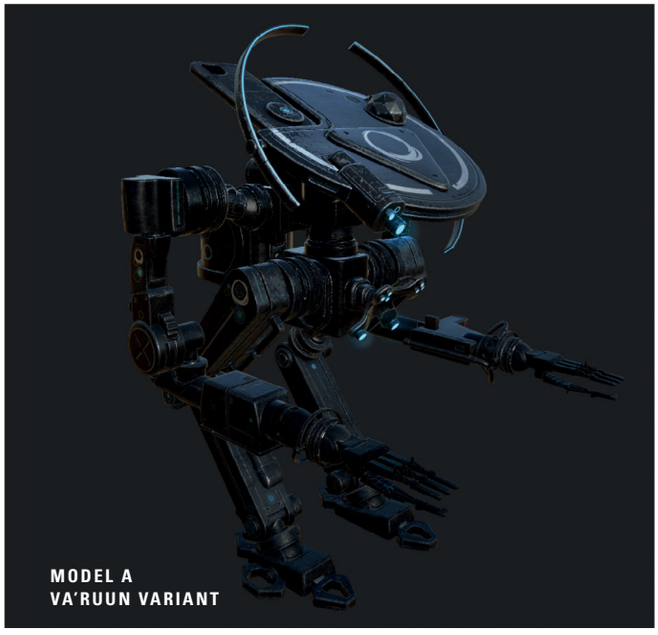
SIGMA PLATFORM

A planned heavy-industrial robot platform on wheels. Due to limitations in the environments it could be utilized in, this became a static bit of set dressing used in some mining points of interest like Argos Extractors.

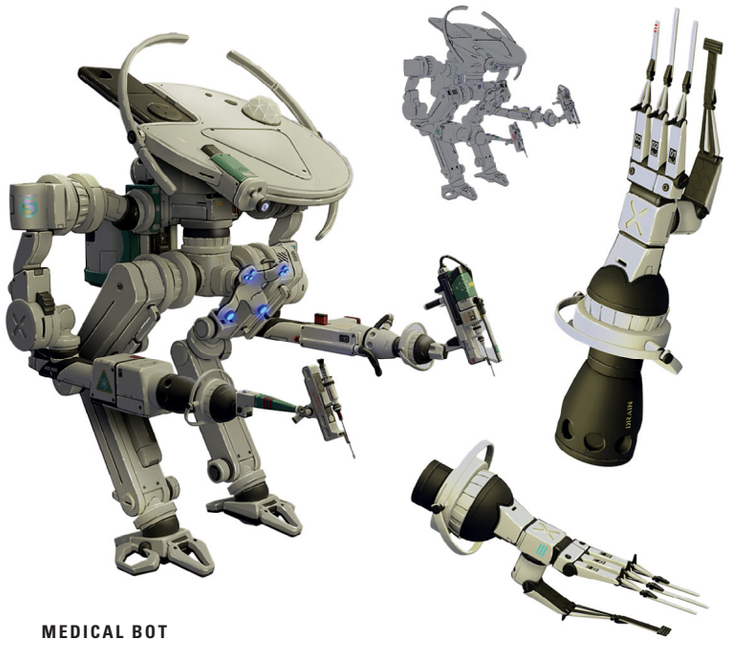
ACTIVE

COMPACT

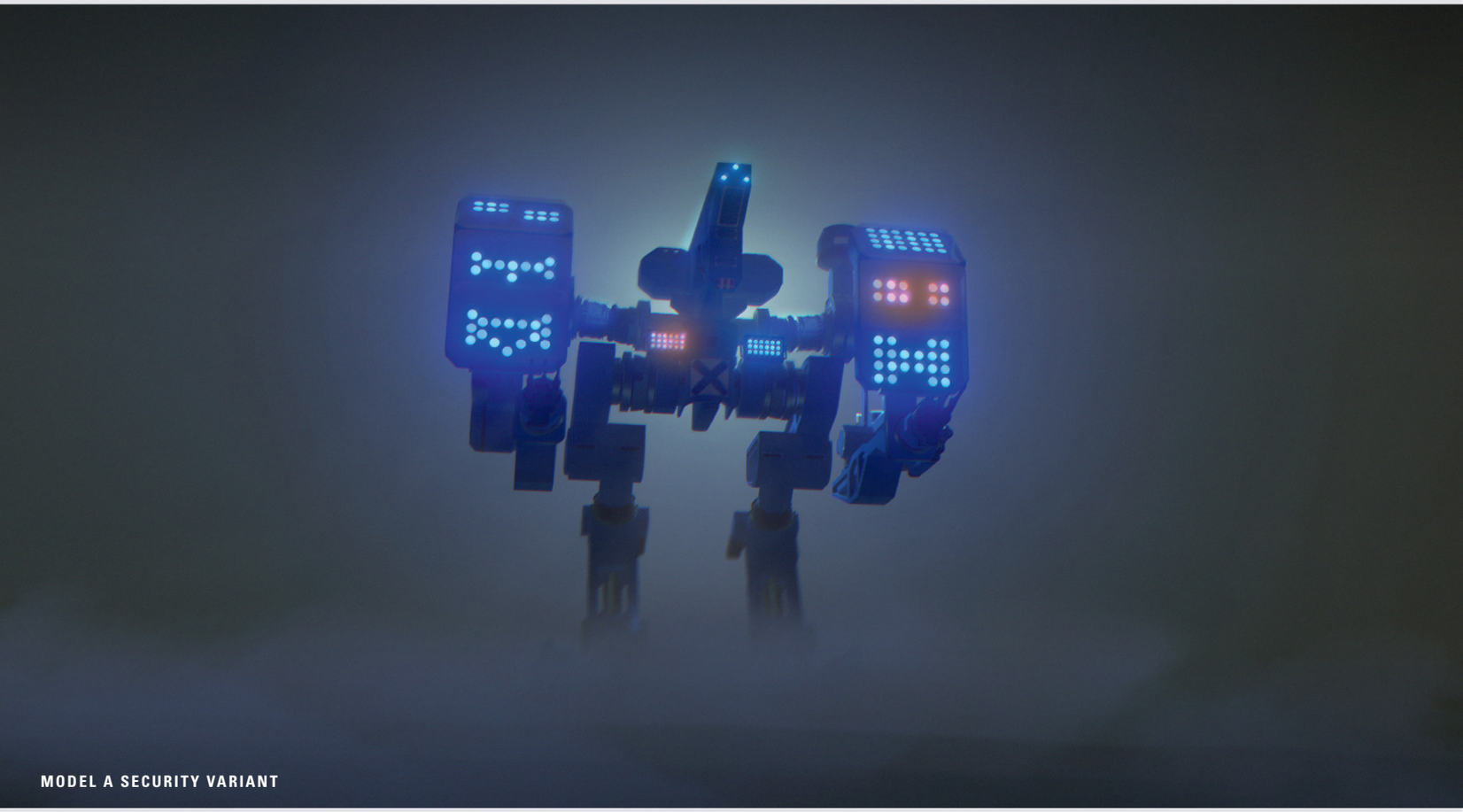
MODEL A COMBAT VARIANT



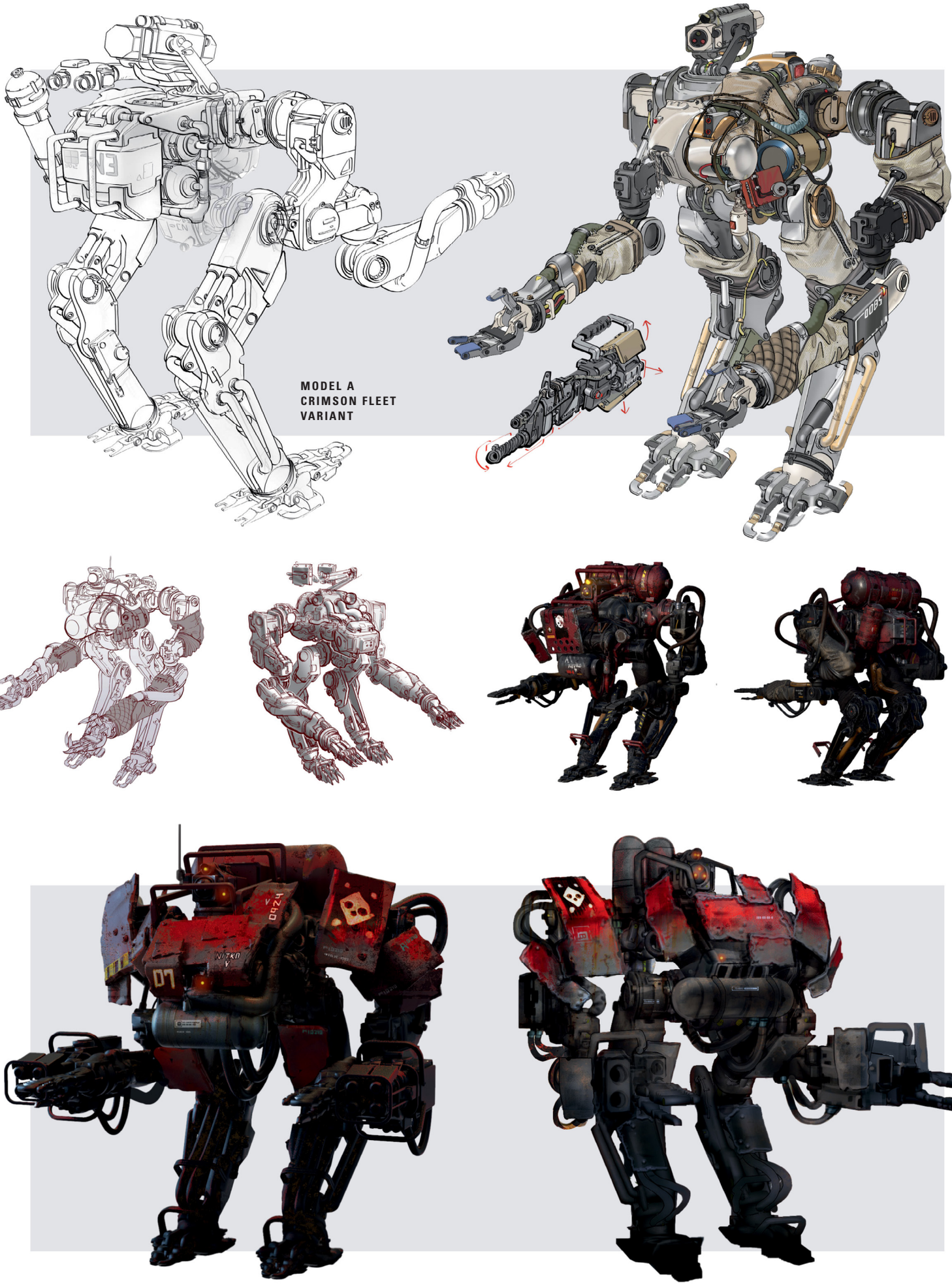
MODEL A
VA'RUUN VARIANT



MEDICAL BOT

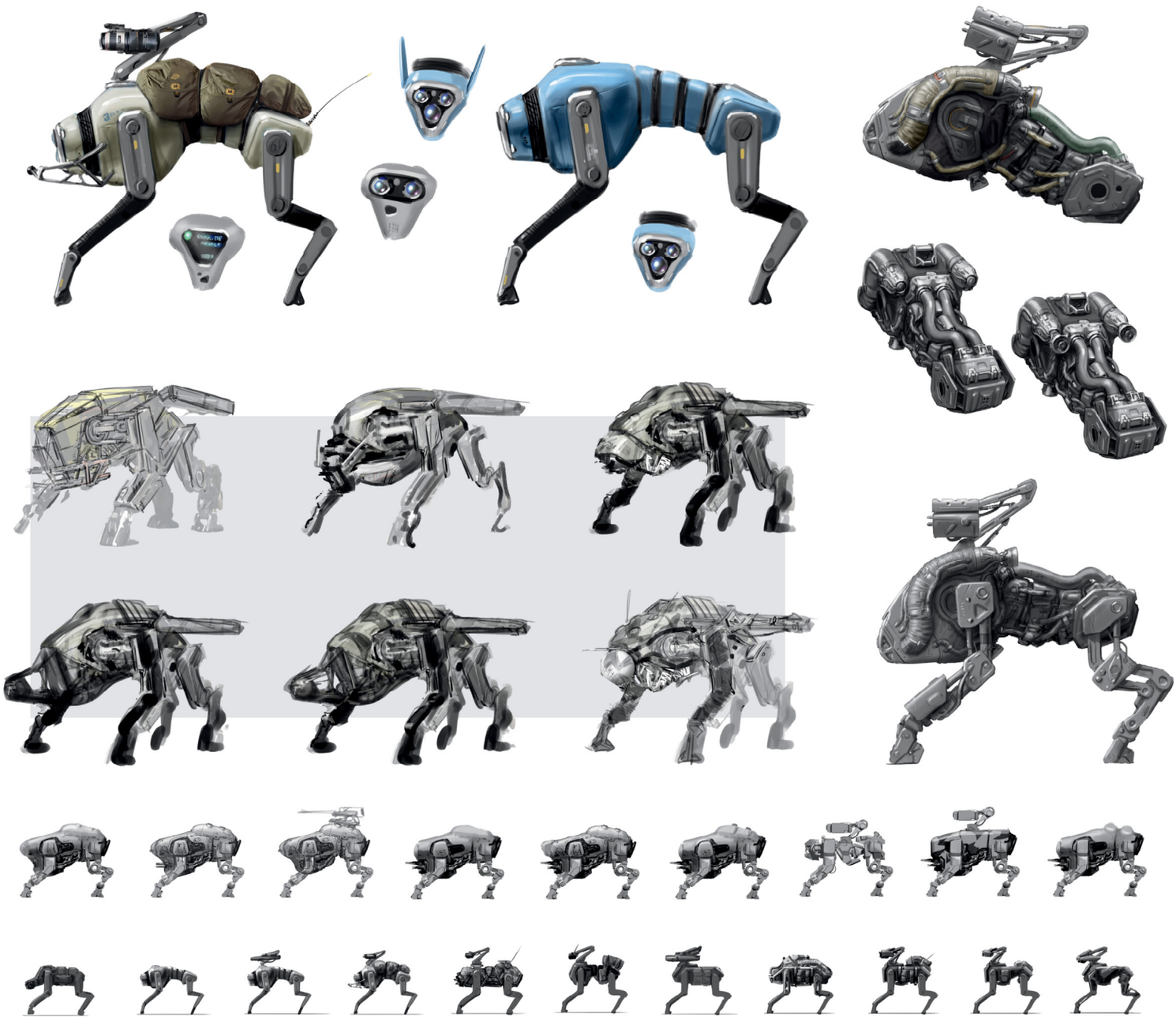


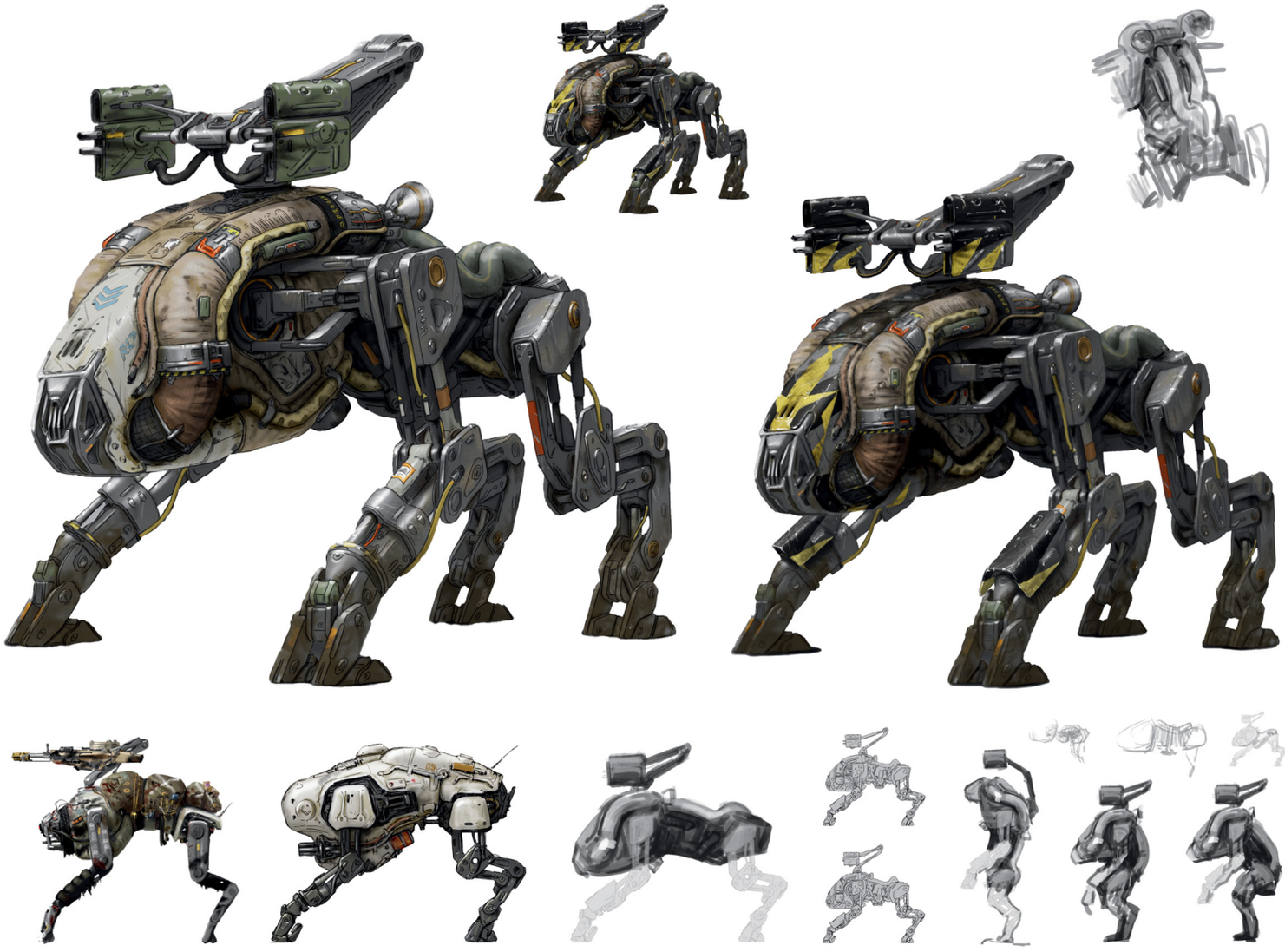
MODEL A SECURITY VARIANT


MODEL A
CRIMSON FLEET
VARIANT

MODEL S ROBOT PLATFORM

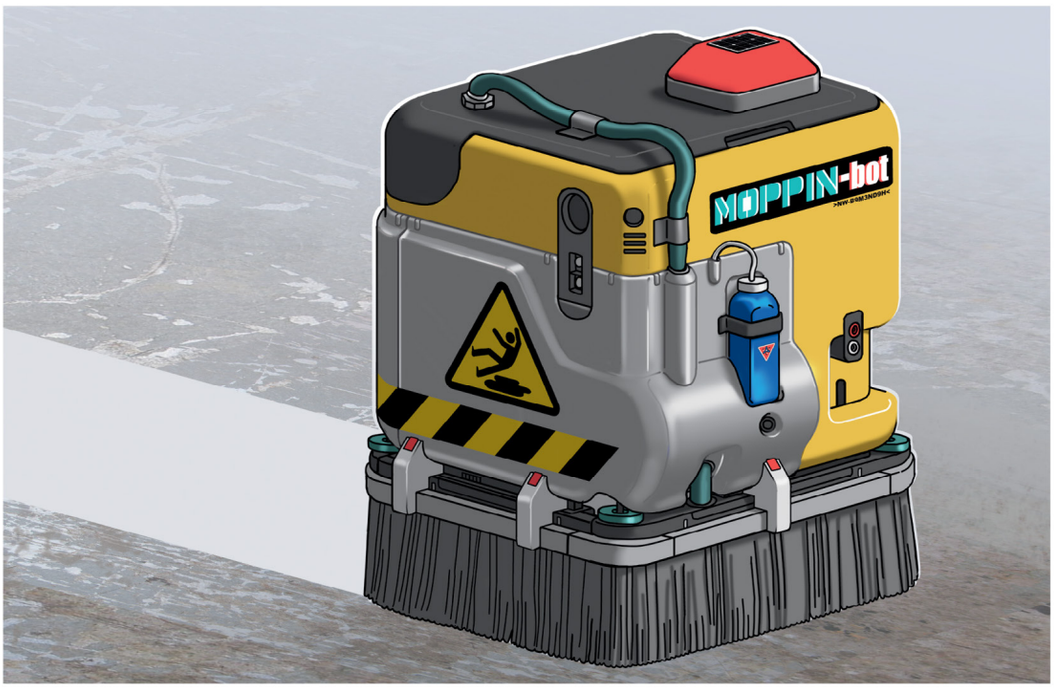
The second robot animation rig we settled on was originally dubbed “Shiva.” This was the quadruped rig that several robot enemy types were based on.





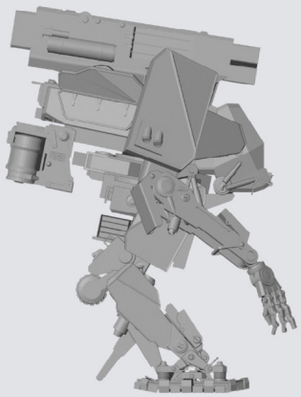
MINIBOTS

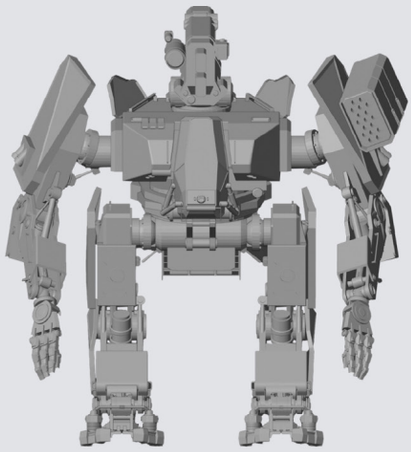
Created for fun by an artist on the side, the minibot was made official to have characterful ambient robots moving around noncombat spaces.

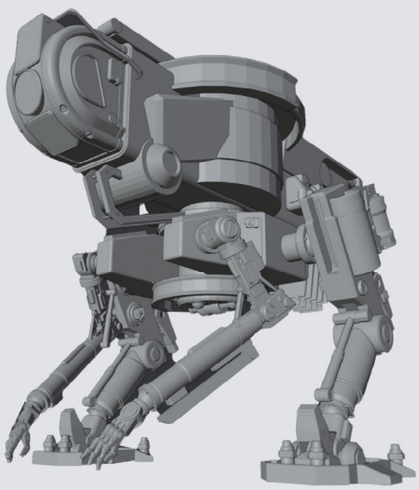


MECHS

Although we never see them functional in the game, these larger-than-life, human-piloted mechanized infantry robots were a hint to the Settled Systems Colony Wars era, when massive mech skirmishes occurred on the battlefront.







STARBORN

Meant to look alien and otherworldly, completely unlike the very grounded appearance of all the other factions. Some early exploration went more organic, some metaphysical, but we focused on depicting a suit that's clearly made of a hyperadvanced technology. It was important that the player could believe there was a human inside.

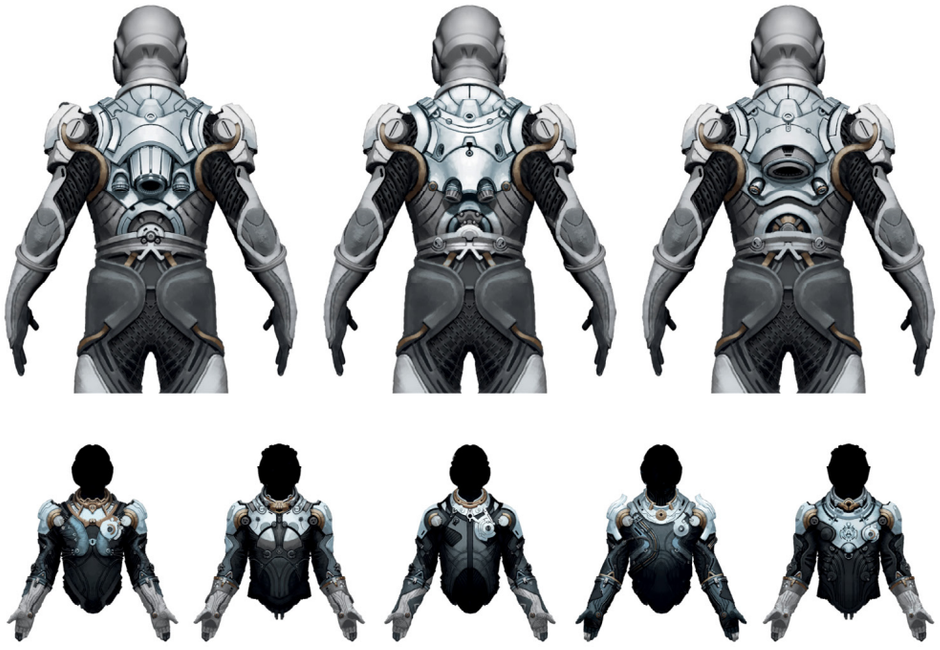
EARLY STARBORN EXPLORATION

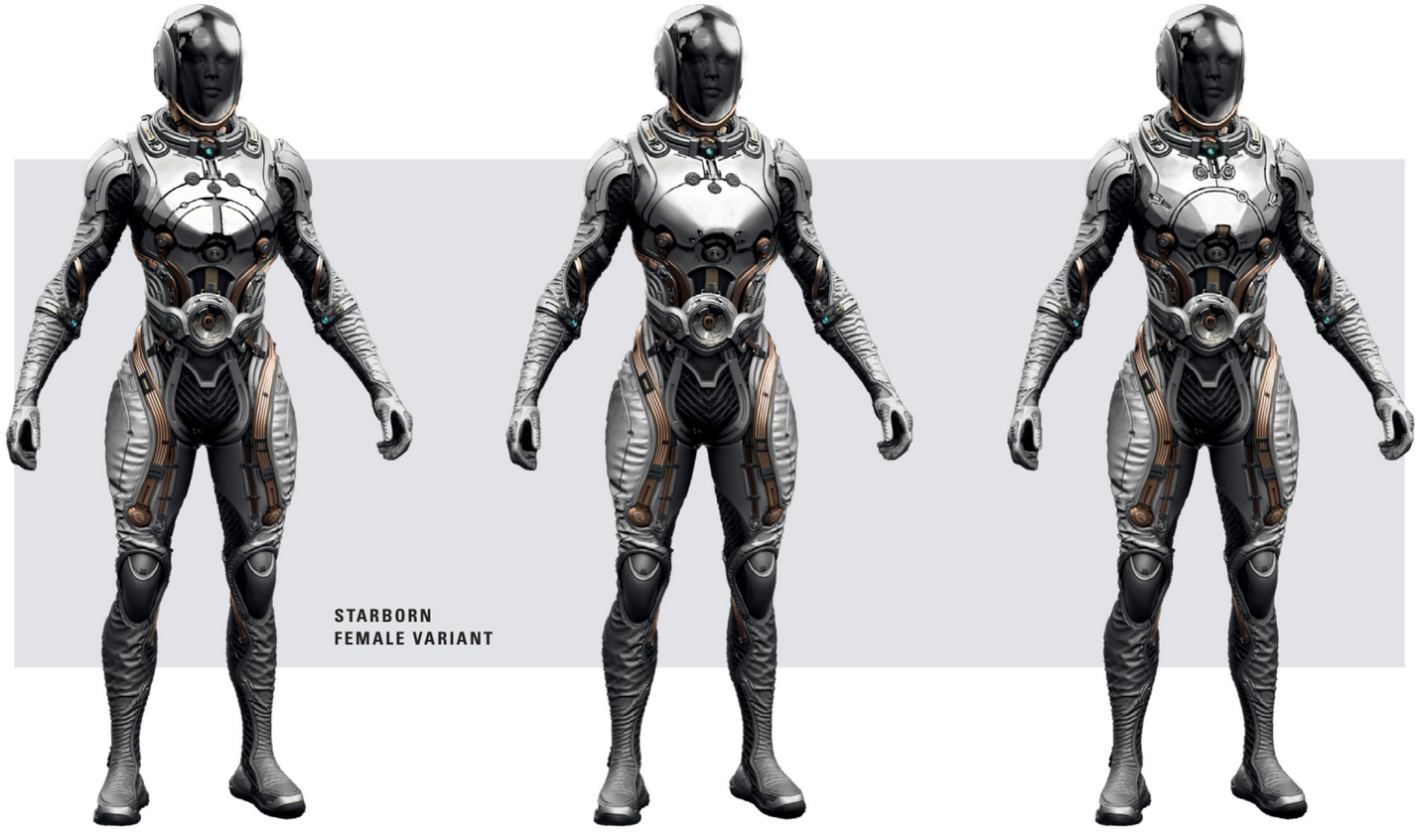
REFINED DESIGN

STARBORN HUNTER

FINAL STARBORN DESIGNS

Most suits are modular, but in order to make the Starborn look more alien, with a stylized exaggerated slimness, the final suit was made as one piece with integrated helmet and pack.





STARBORN
FEMALE VARIANT

STARBORN
TUNIC
ITERATION

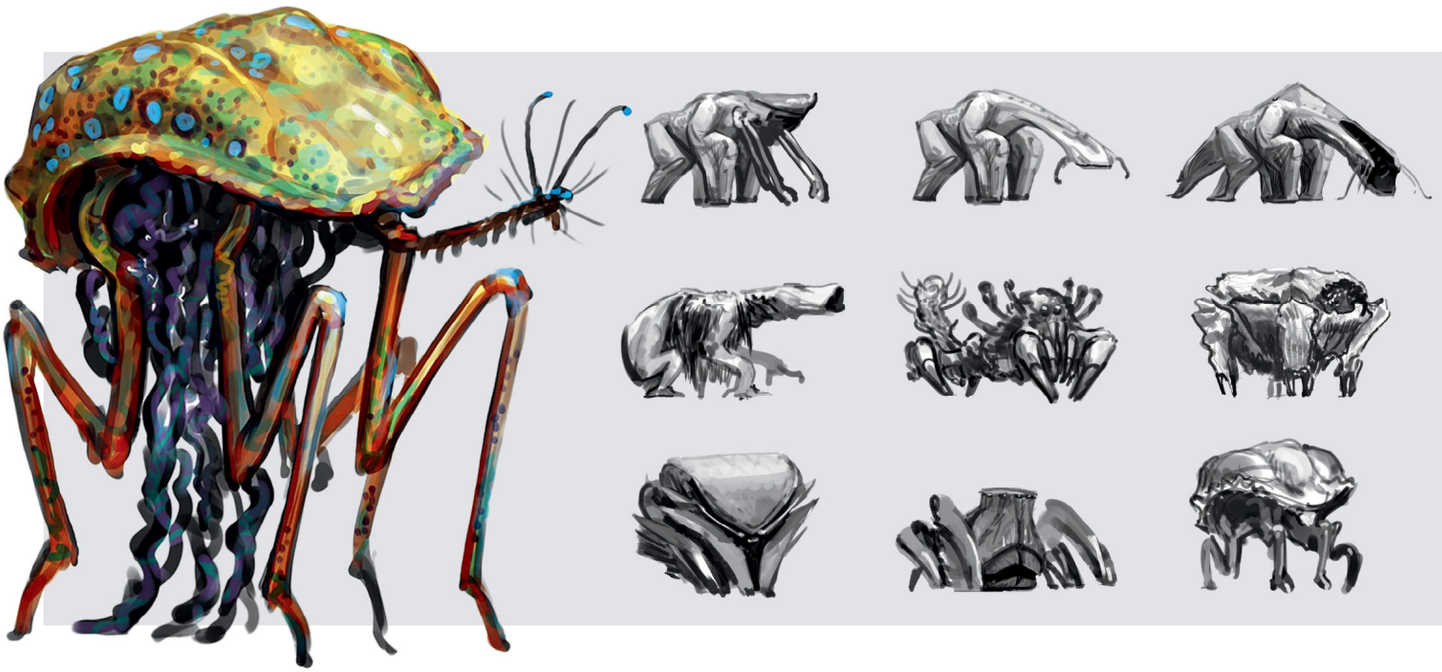
CHAPTER 3

Creatures

Although intelligent life forms haven't been discovered in the *Starfield* universe, there are many types of lesser-evolved creatures to encounter. Our goal was to populate hundreds of worlds with as many unique creatures as possible. Early in development we considered several different approaches to this, some involving making the creatures modular, with swappable parts that would give us the variety we needed.

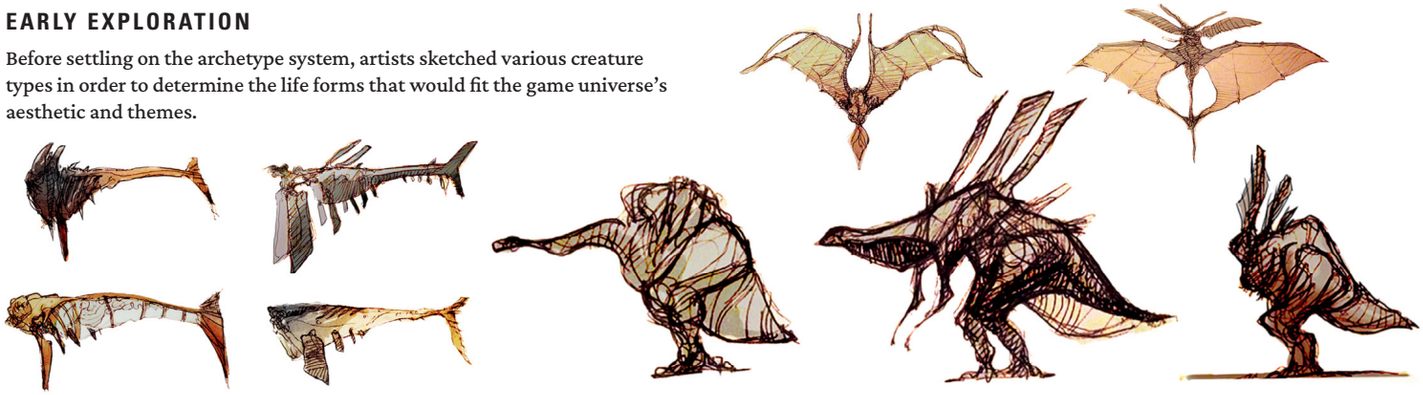
In the end we decided to take a brute-force approach, designing and making as many unique creature meshes as time would allow. This started with a defined set of archetypal skeletons, or animation rigs, that the designs would have to conform to. This way we had a manageable number of unique animation sets to make—about nine.

We held several "creature jam" sessions for the whole concept art team to draw interesting beasts. Each session was about two weeks long, and the entire team could sketch any type of creature they wanted. From these we selected our favorites, and after some refinement they went into the production pipeline. This was a great way to get some real stylistic variety as each artist added their own vision.

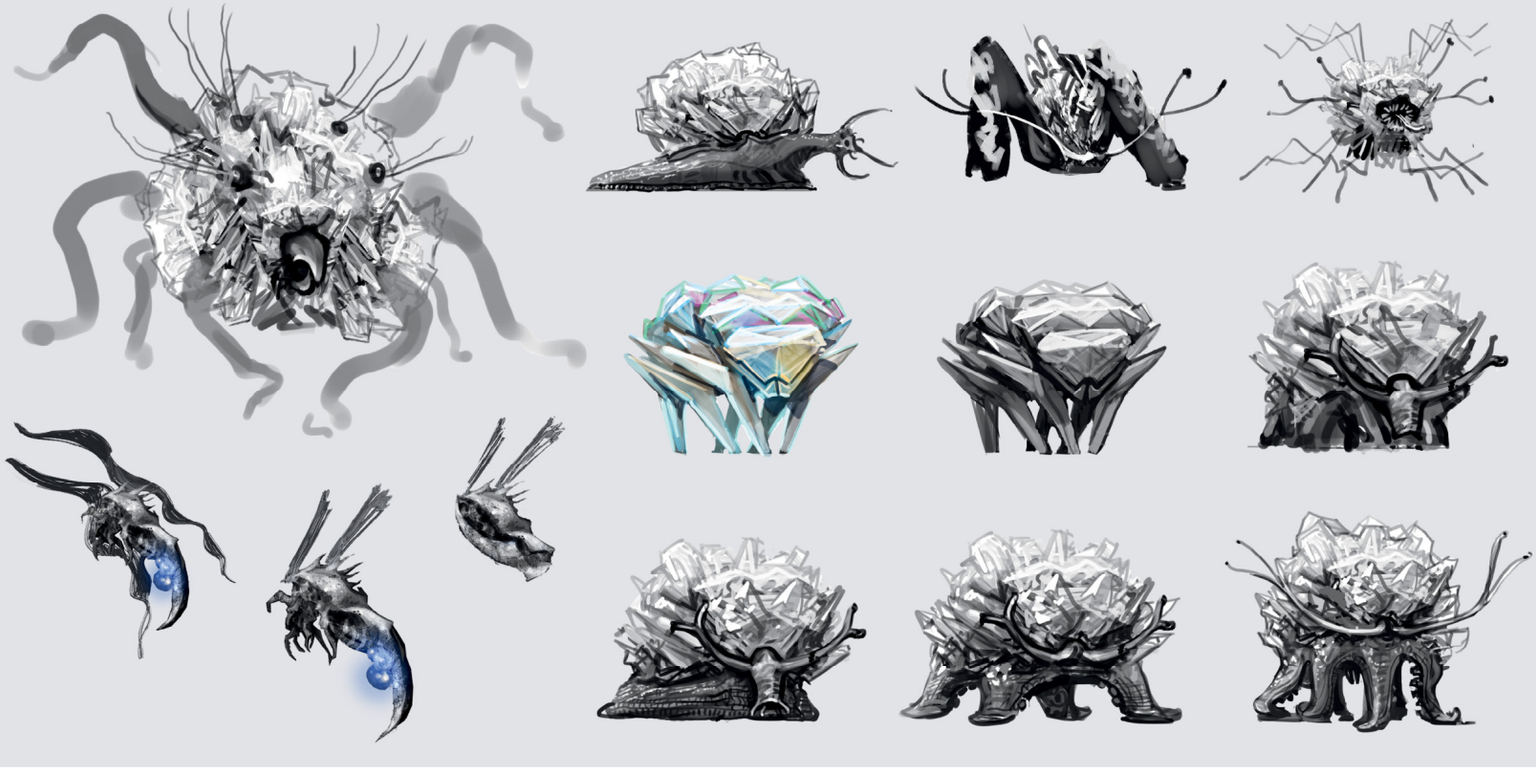


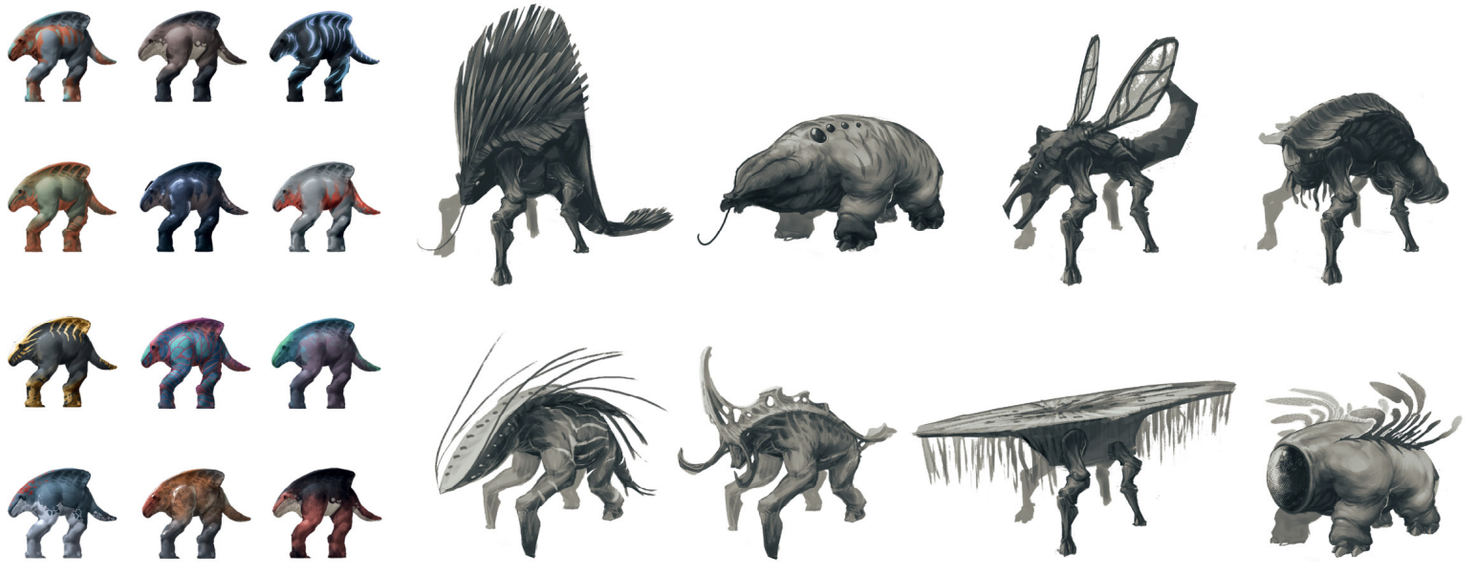
EARLY EXPLORATION

Before settling on the archetype system, artists sketched various creature types in order to determine the life forms that would fit the game universe's aesthetic and themes.



MARTIAN CANINE

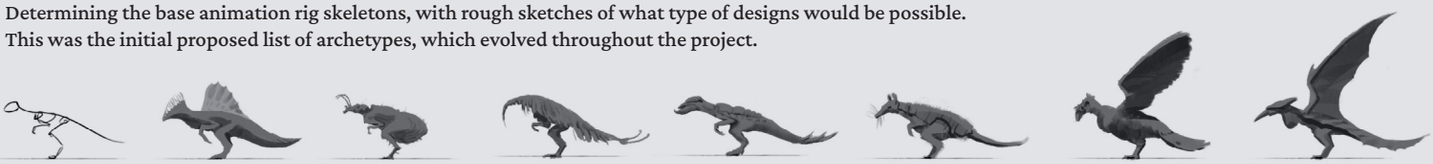




QUADS

ARCHETYPES

Determining the base animation rig skeletons, with rough sketches of what type of designs would be possible. This was the initial proposed list of archetypes, which evolved throughout the project.



RUNNER (CHICKEN/VELOCIRAPTOR)

RUNNER (CAT/DOG/HORSE)

KNUCKLE WALKER (GORILLA/APE)

CENTAUR (PRAYING MANTIS)

CRAWLER (ALLIGATOR/TURTLE)

CRAWLER (SPIDER)

CLAWED CRAWLER (CRAB/SCORPION)

HOPPER (FROG)

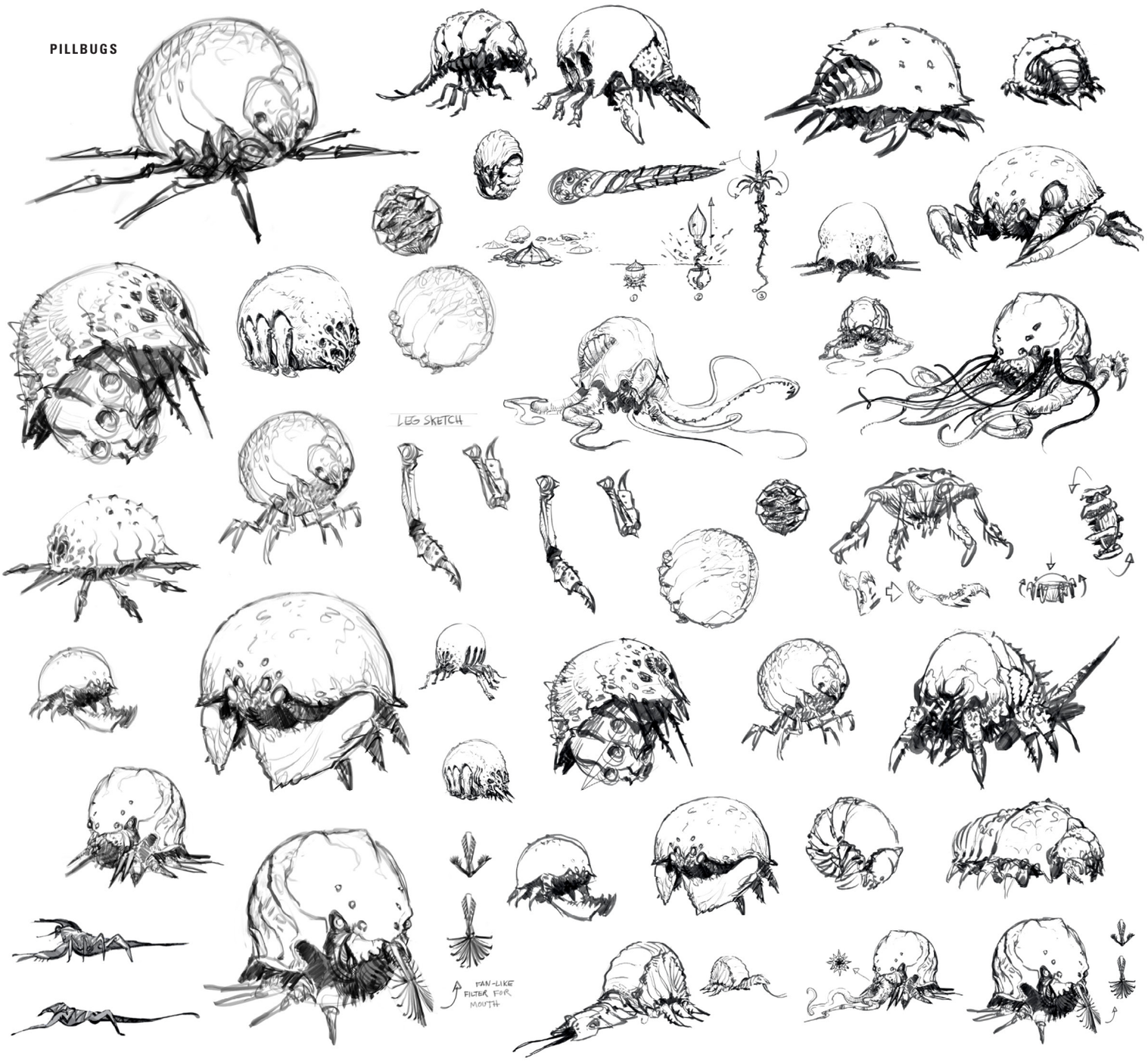
HOPPER (GRASSHOPPER)

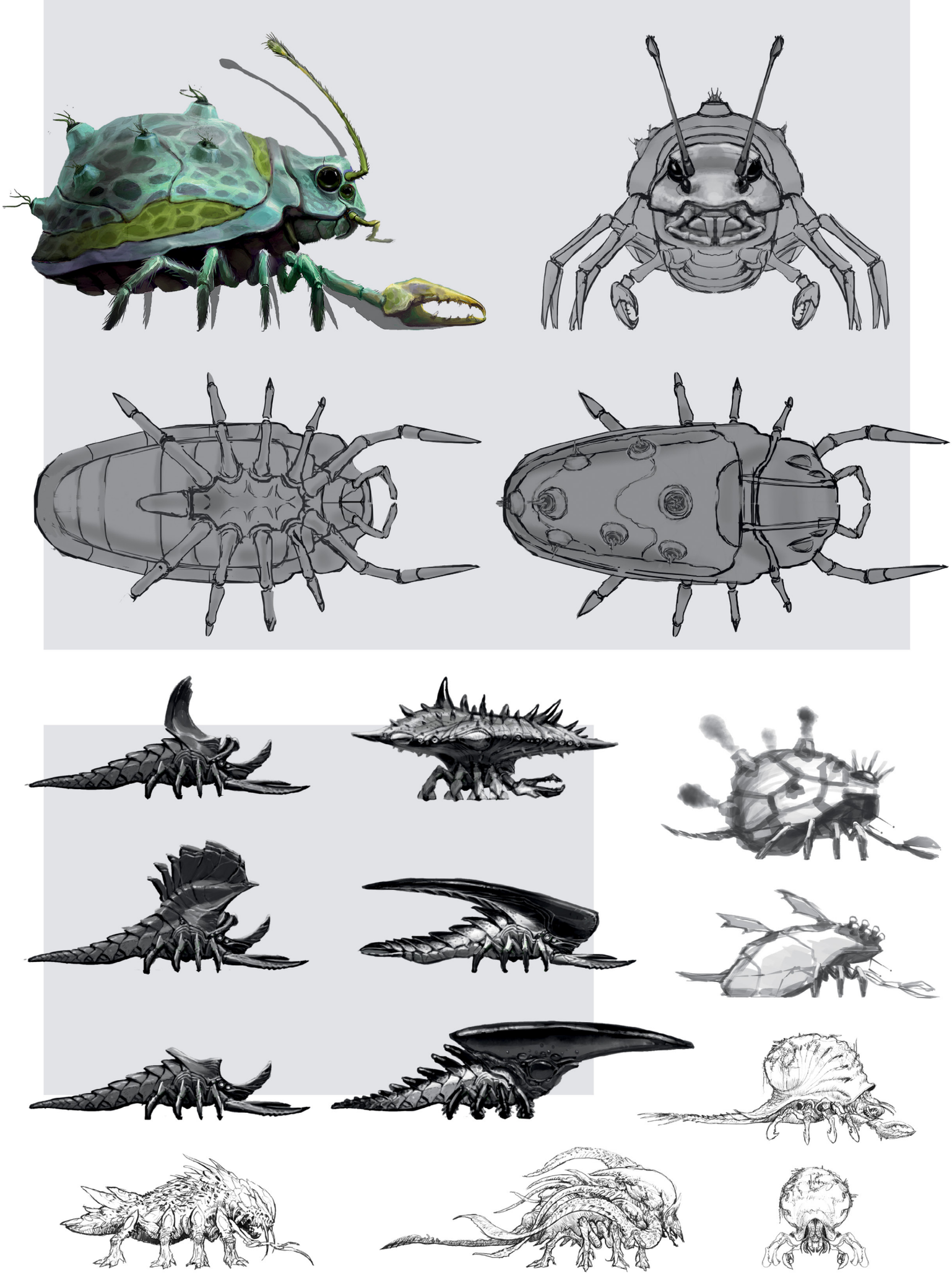
SCURRY (STARFISH)

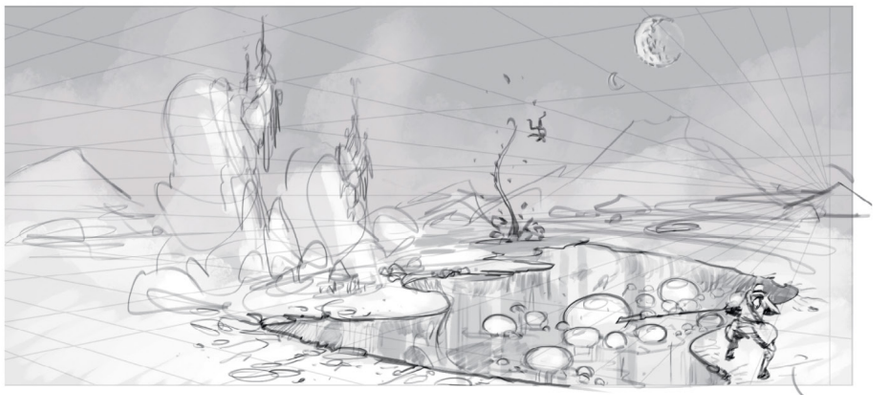
OCTOPEDES

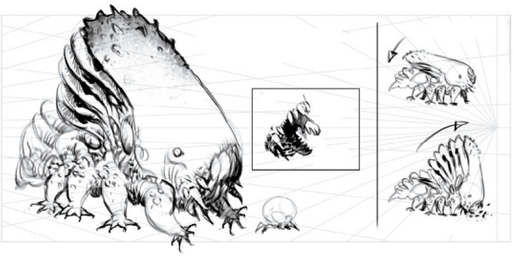
The prototypical archetype we fleshed out as a test in our vertical slice was used for the first creature the player would encounter on the planet Kreet.

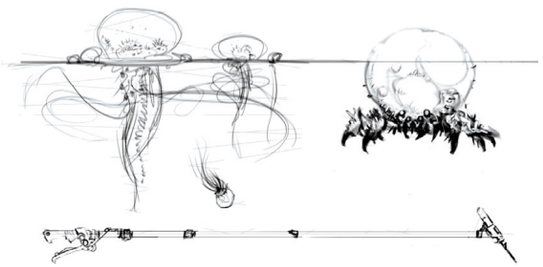
PILLBUGS



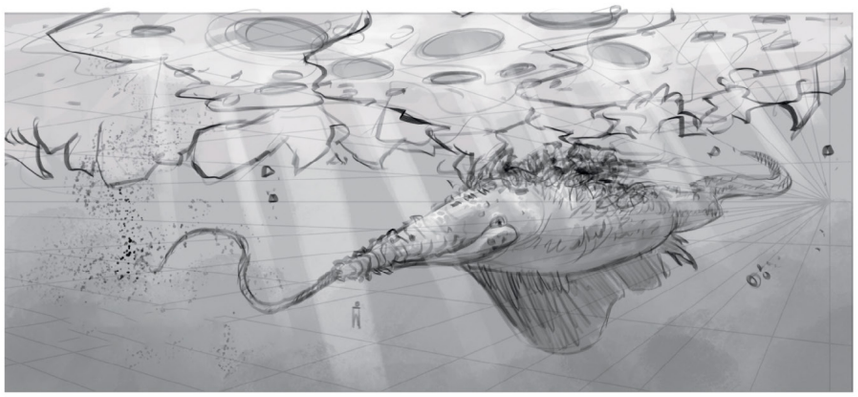


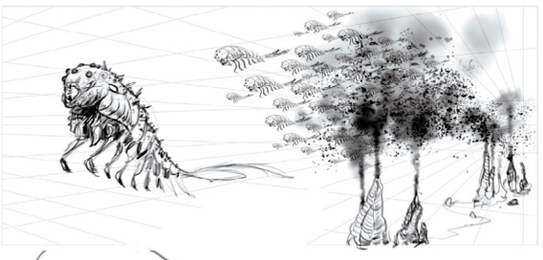


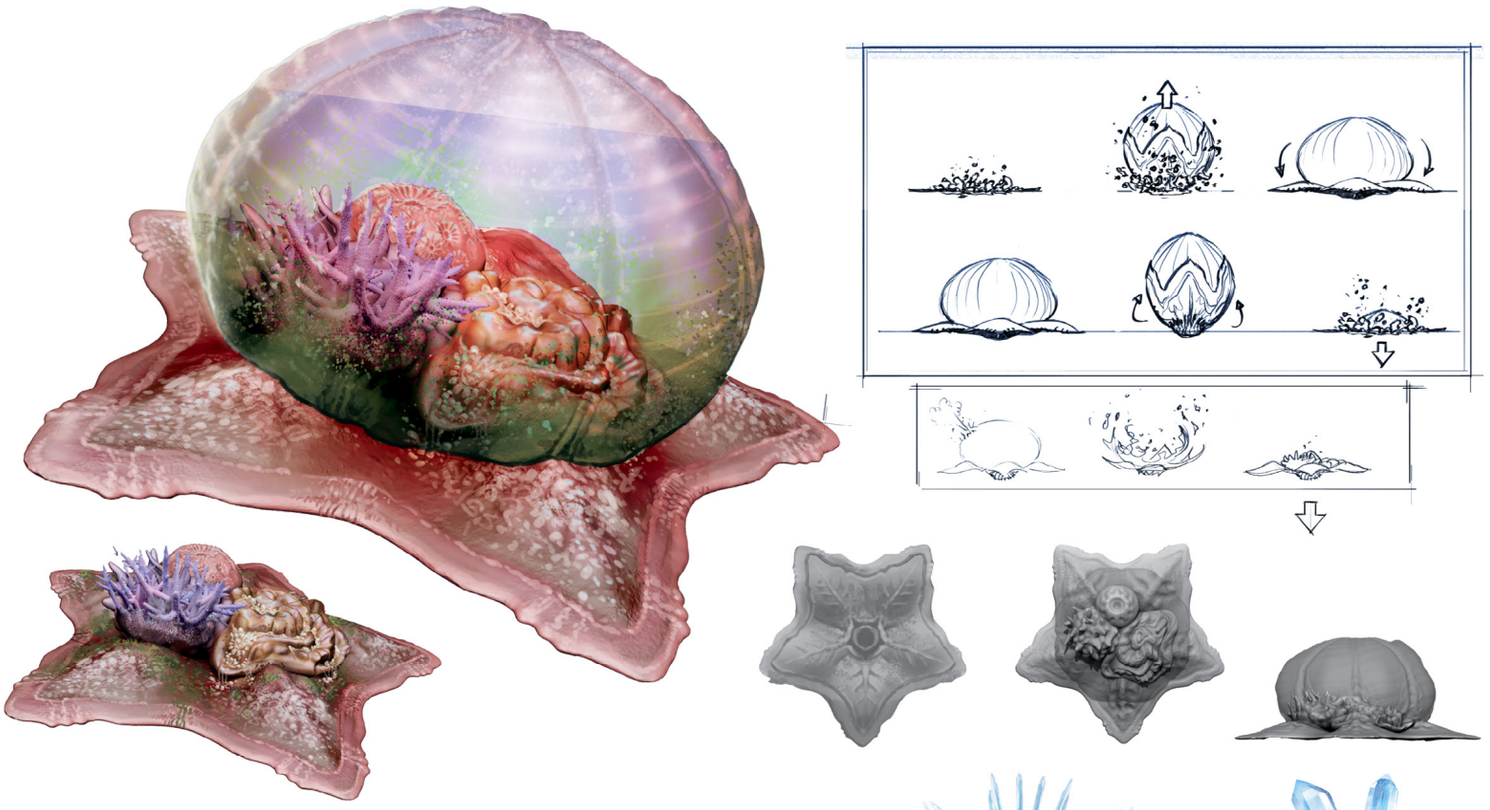




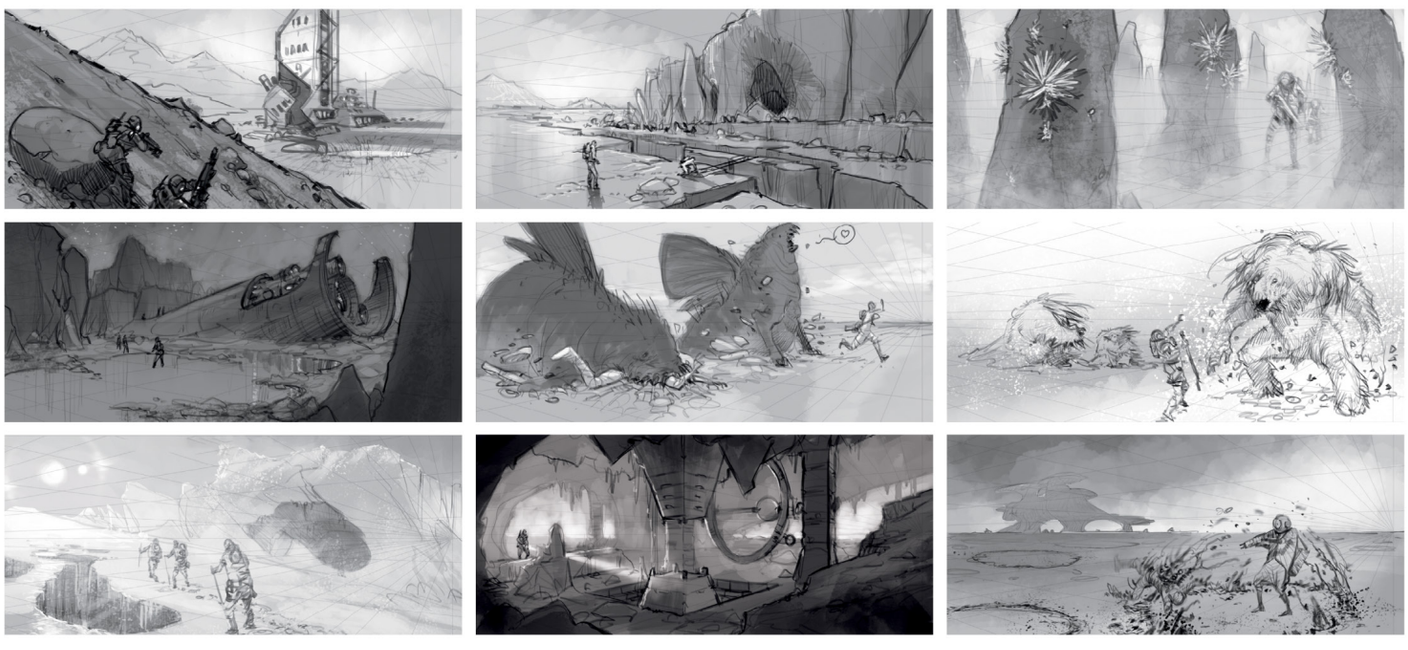
HIGH-LEVEL CREATION EXPLORATION

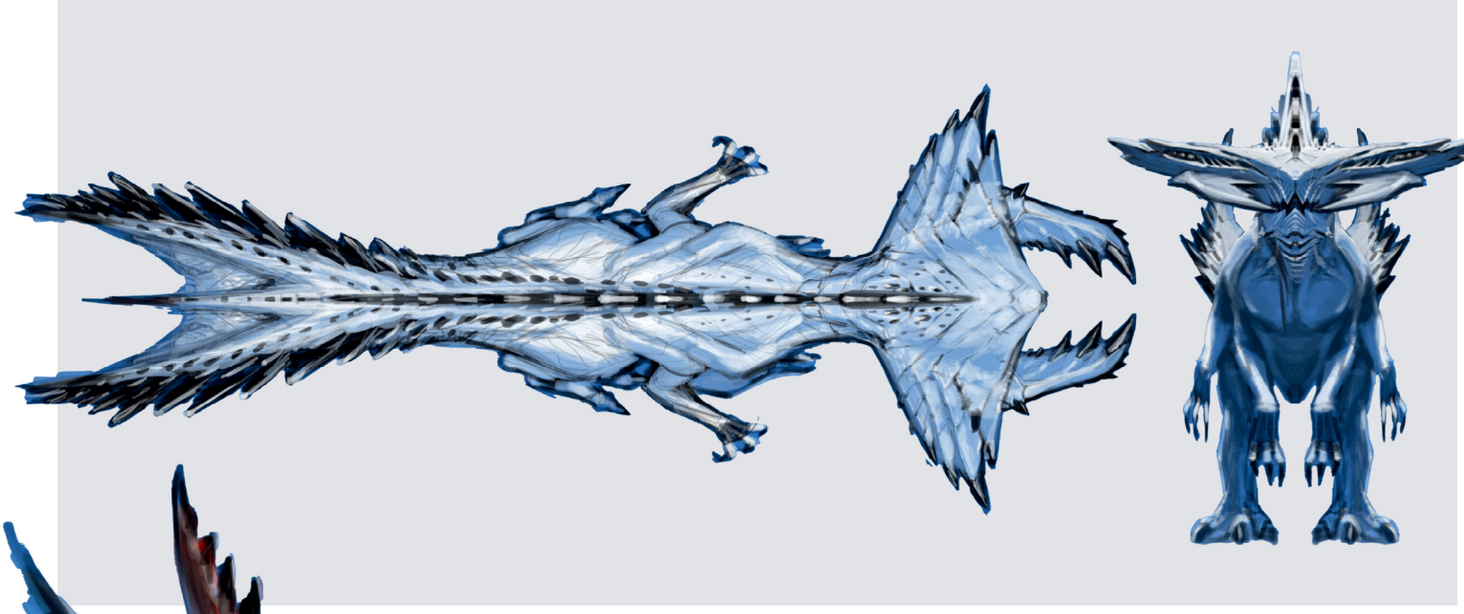






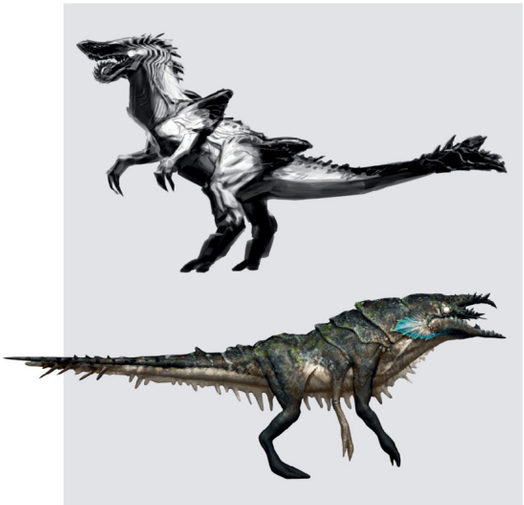
EXPLORATION

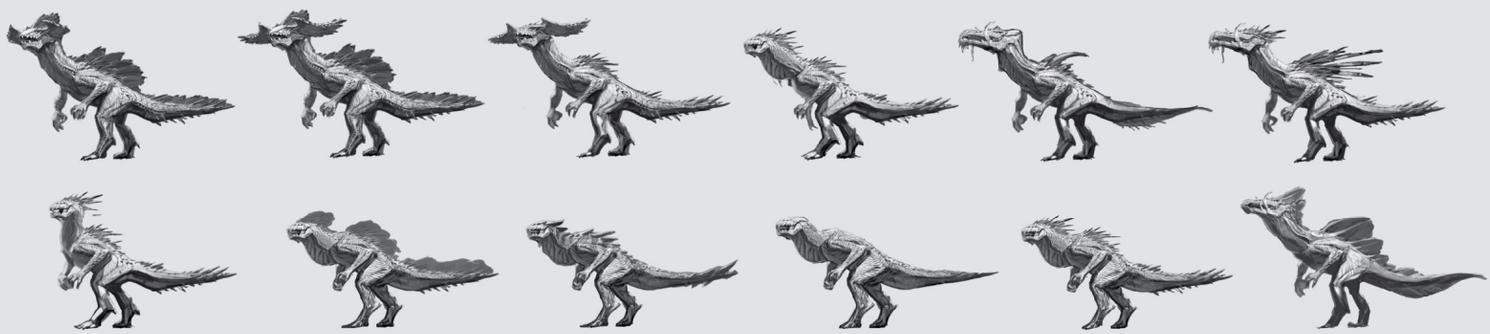


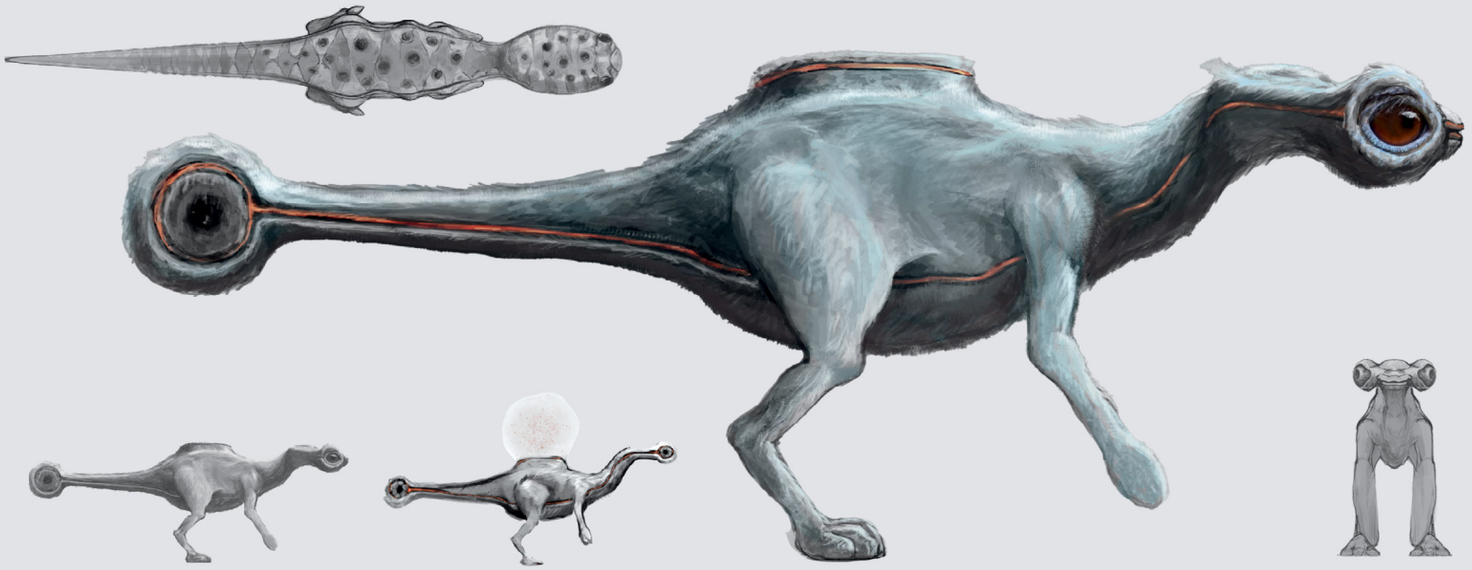


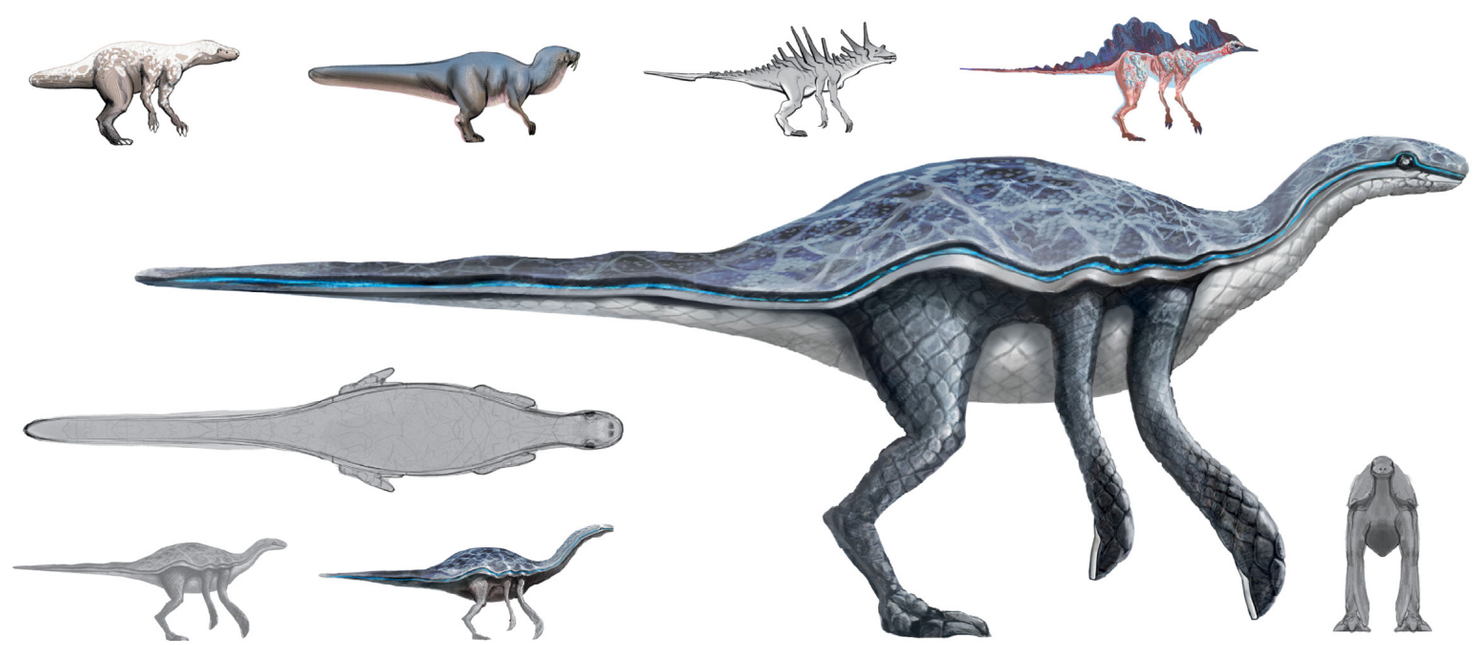
BIPEDS

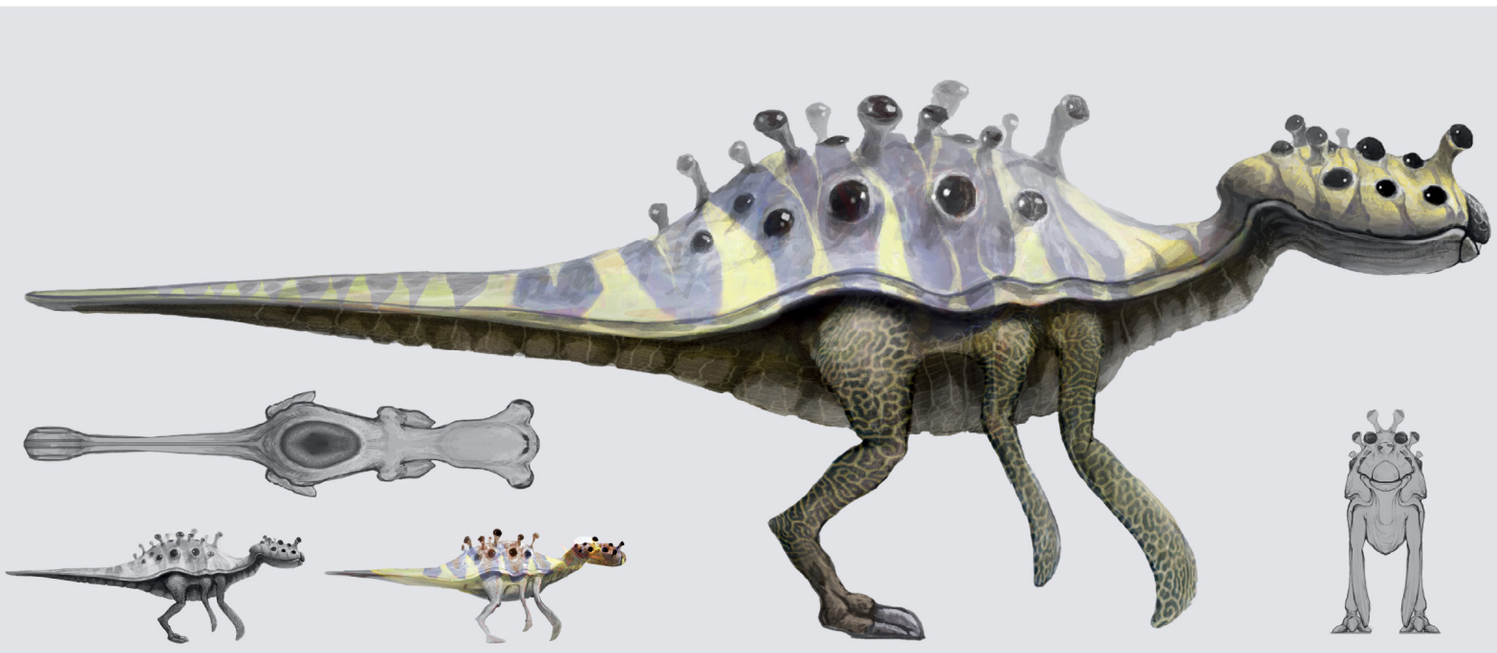
Some of the rigs had optional bones that could be used in the design—for example, an extra set of arms in the biped skeleton.

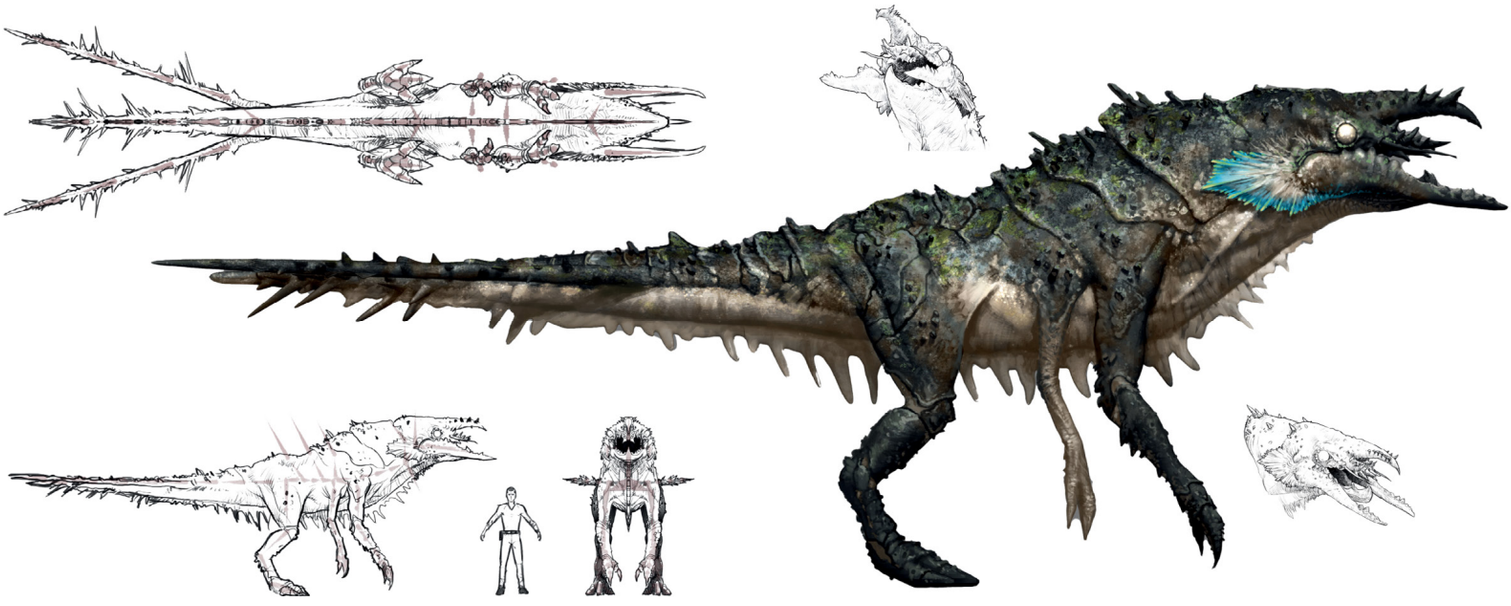


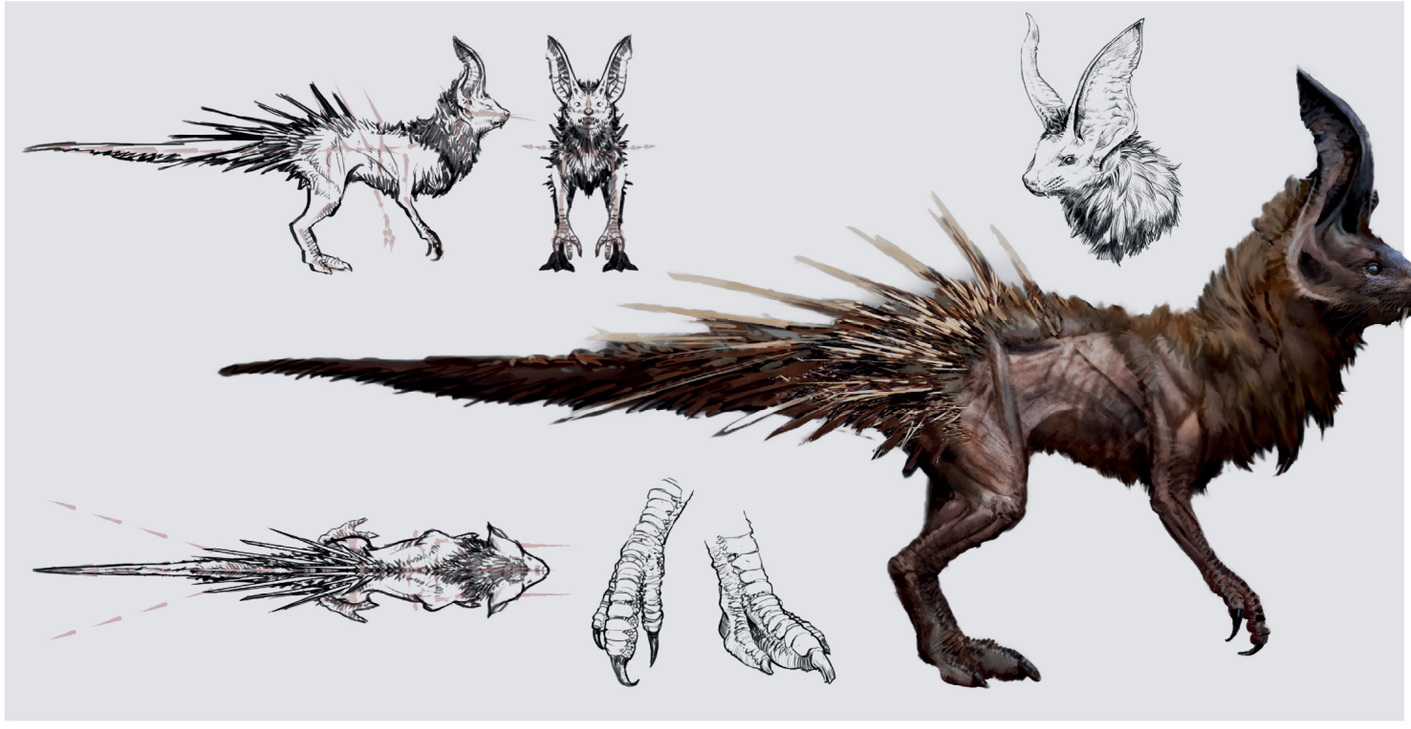


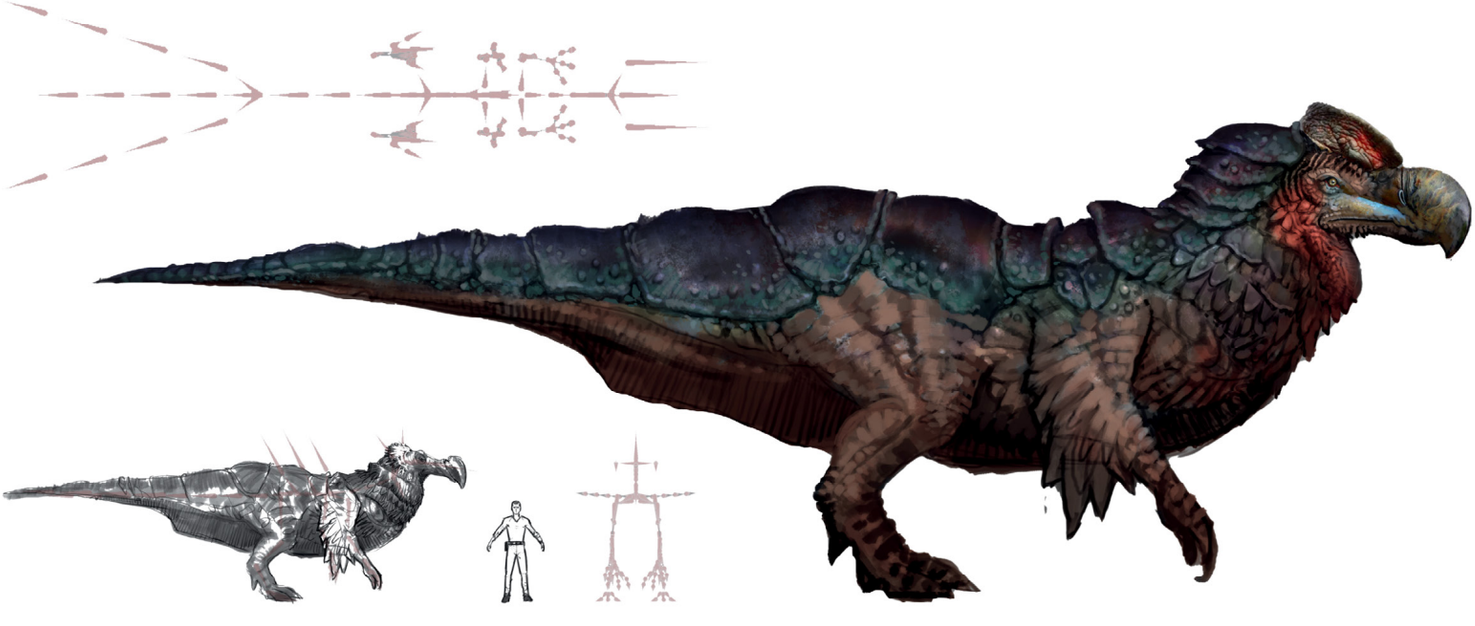






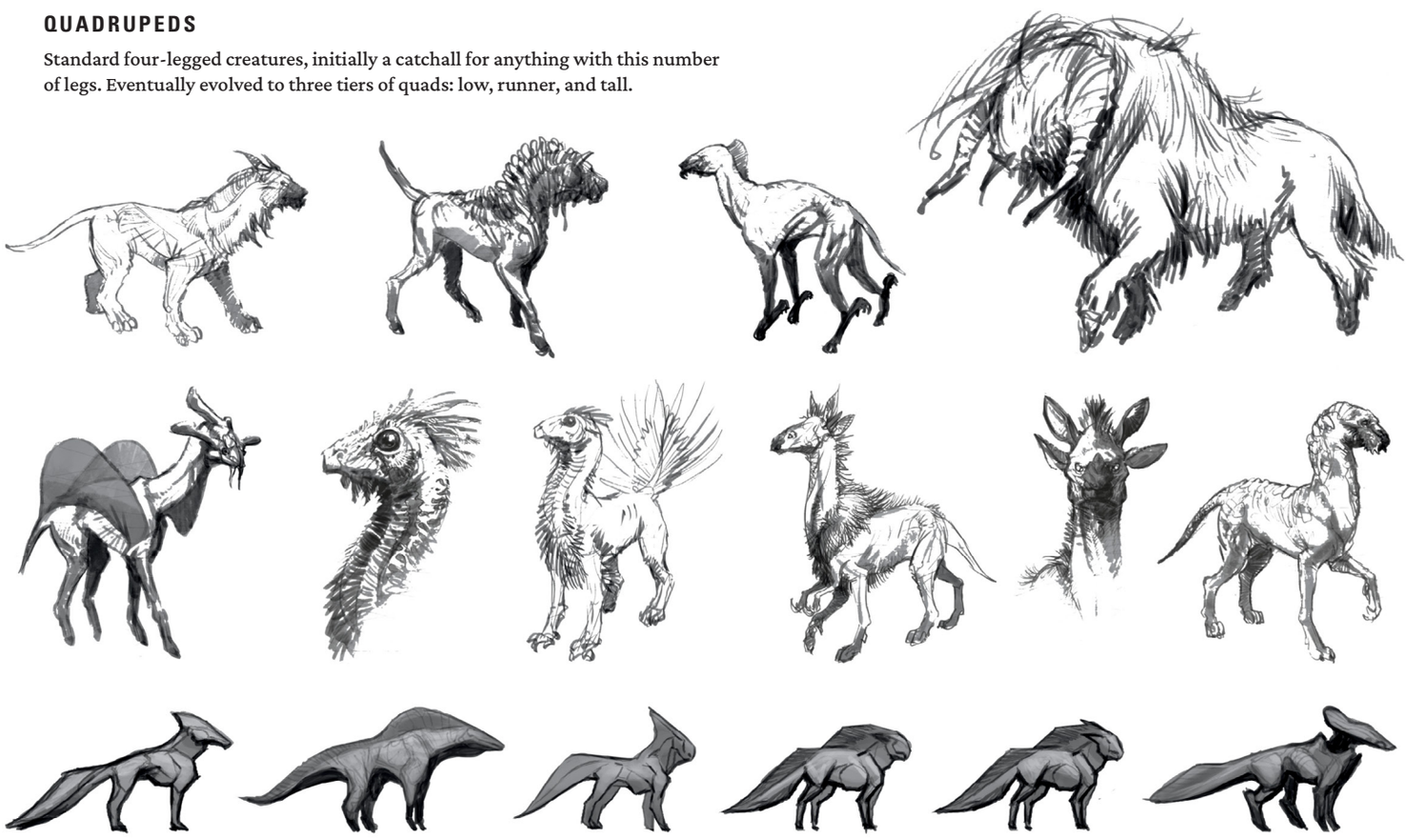


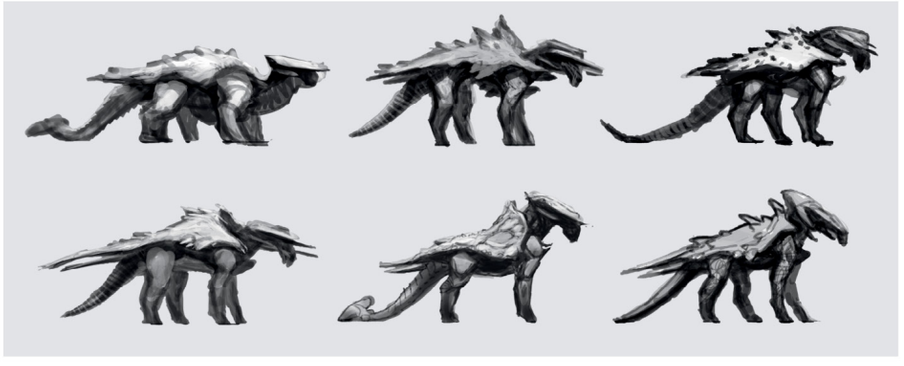


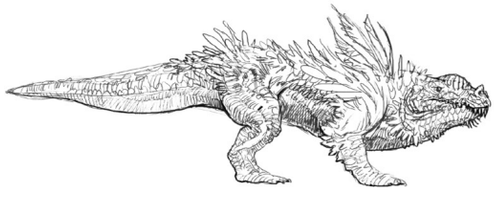


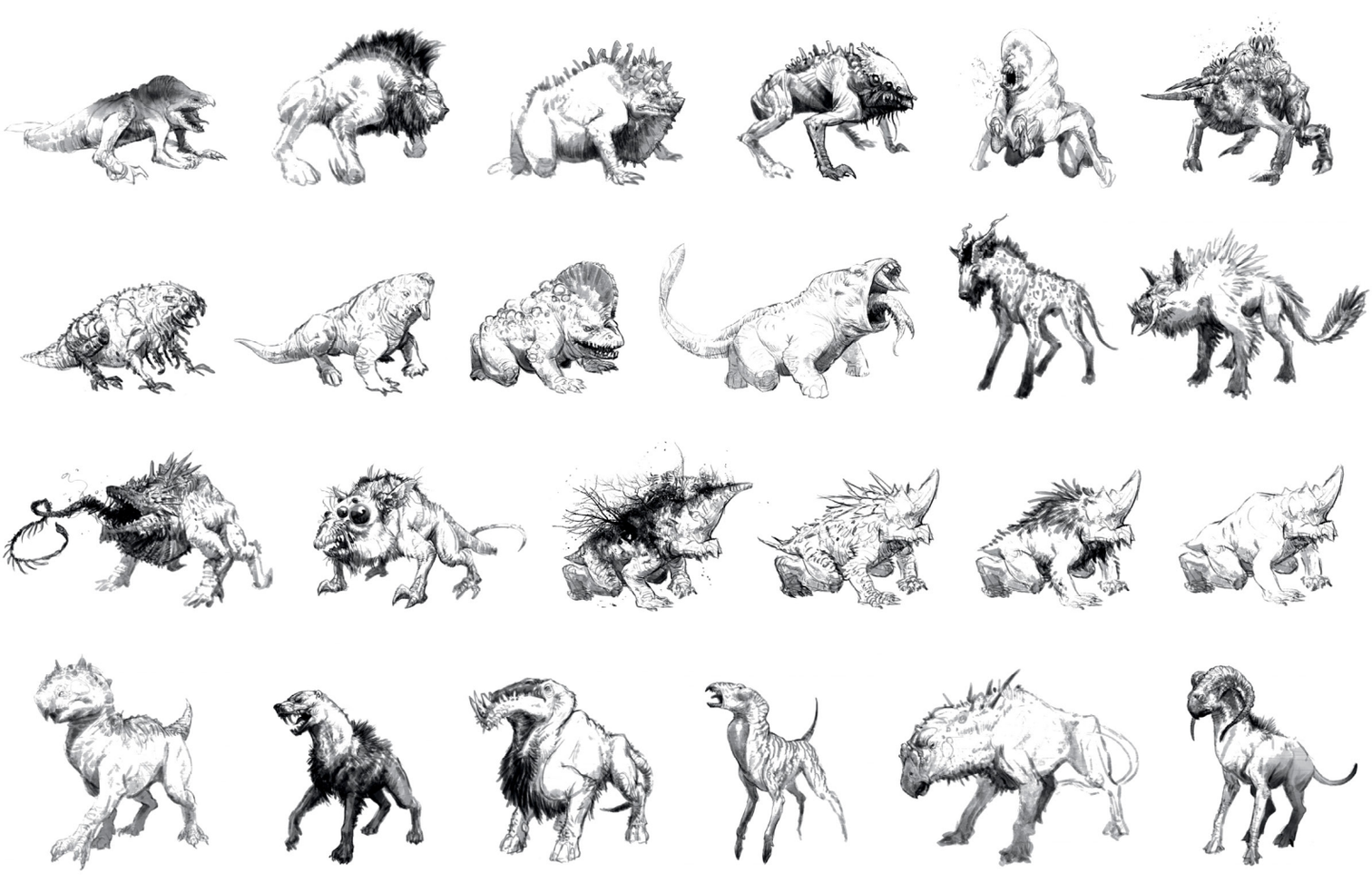
QUADRUPEDS

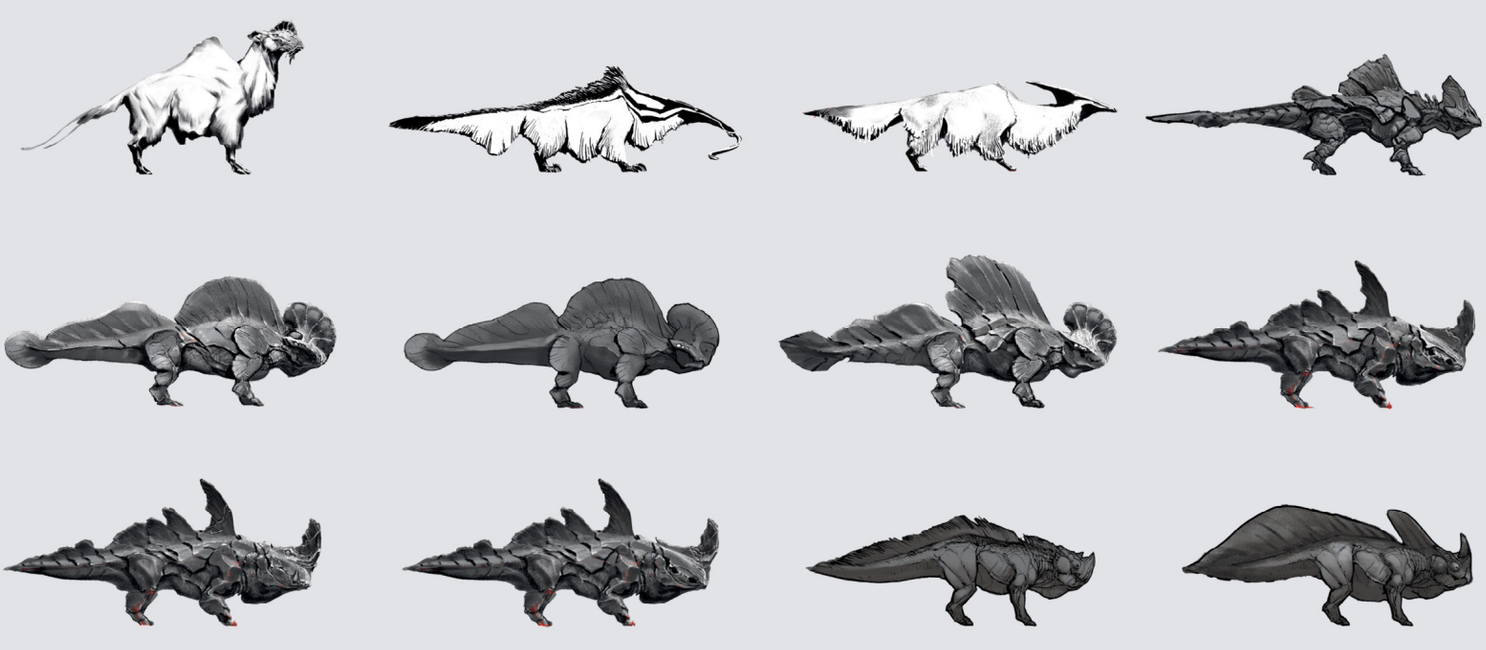
Standard four-legged creatures, initially a catchall for anything with this number of legs. Eventually evolved to three tiers of quads: low, runner, and tall.









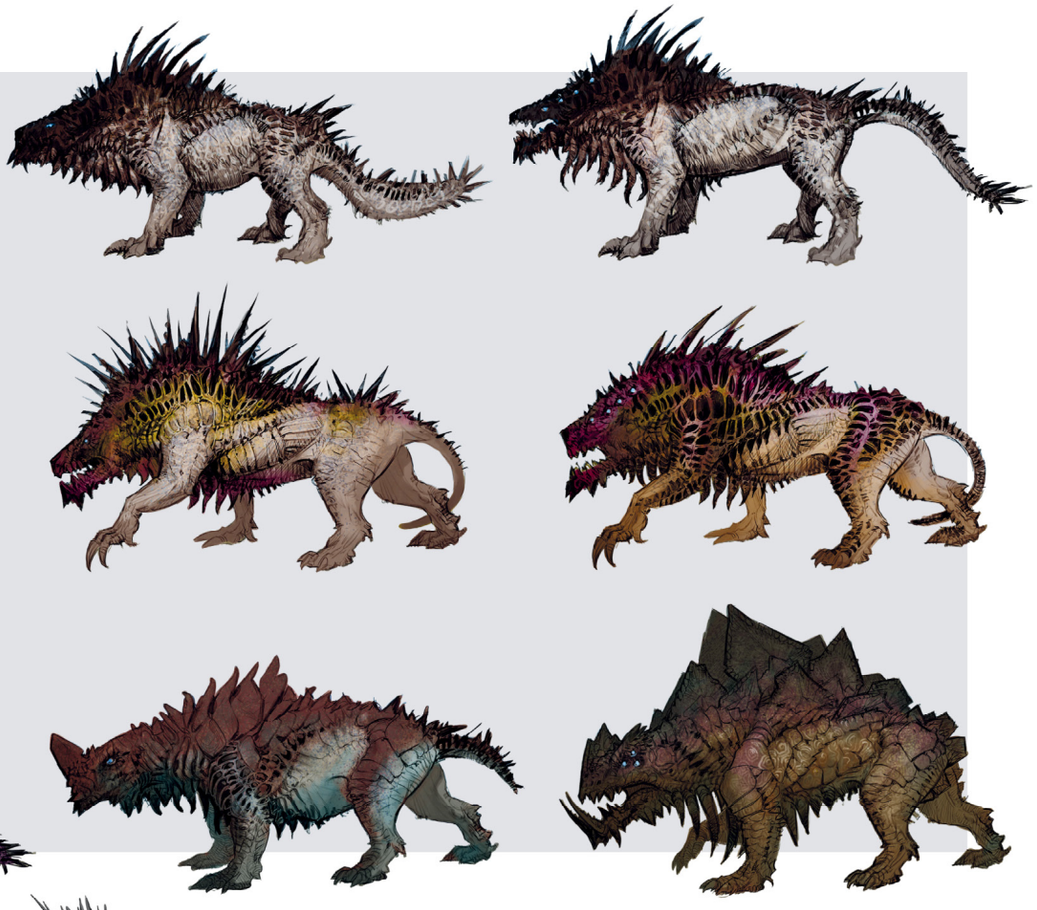


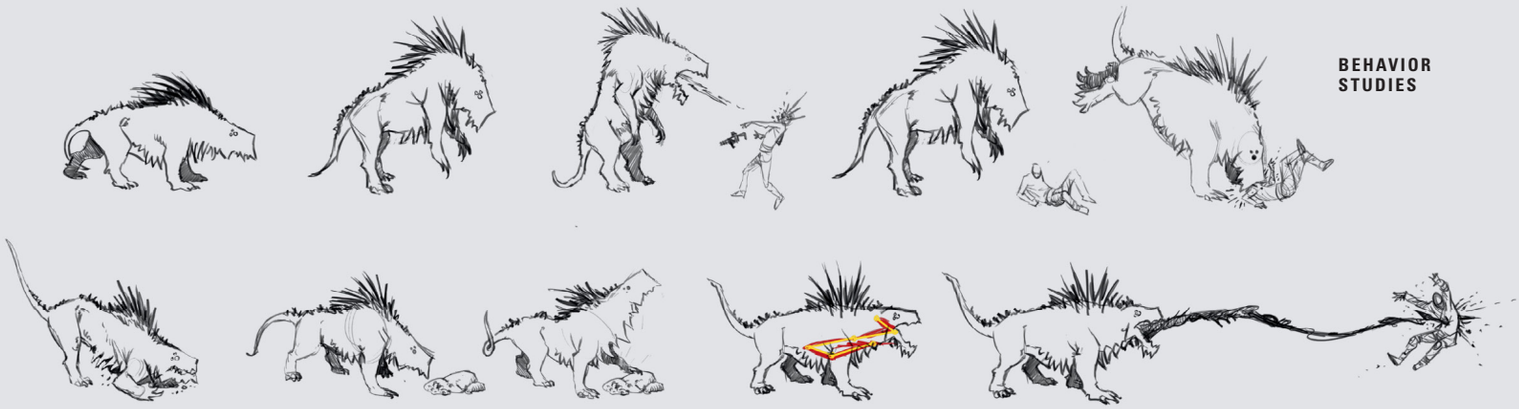
PRIMATE-LIKE CREATURES

It was important that none of the life forms seemed too evolved or intelligent; this didn't fit *Starfield*'s setting. These are examples of designs that ventured too far up the evolutionary ladder. We stuck with more reptilian and insectoid creatures.

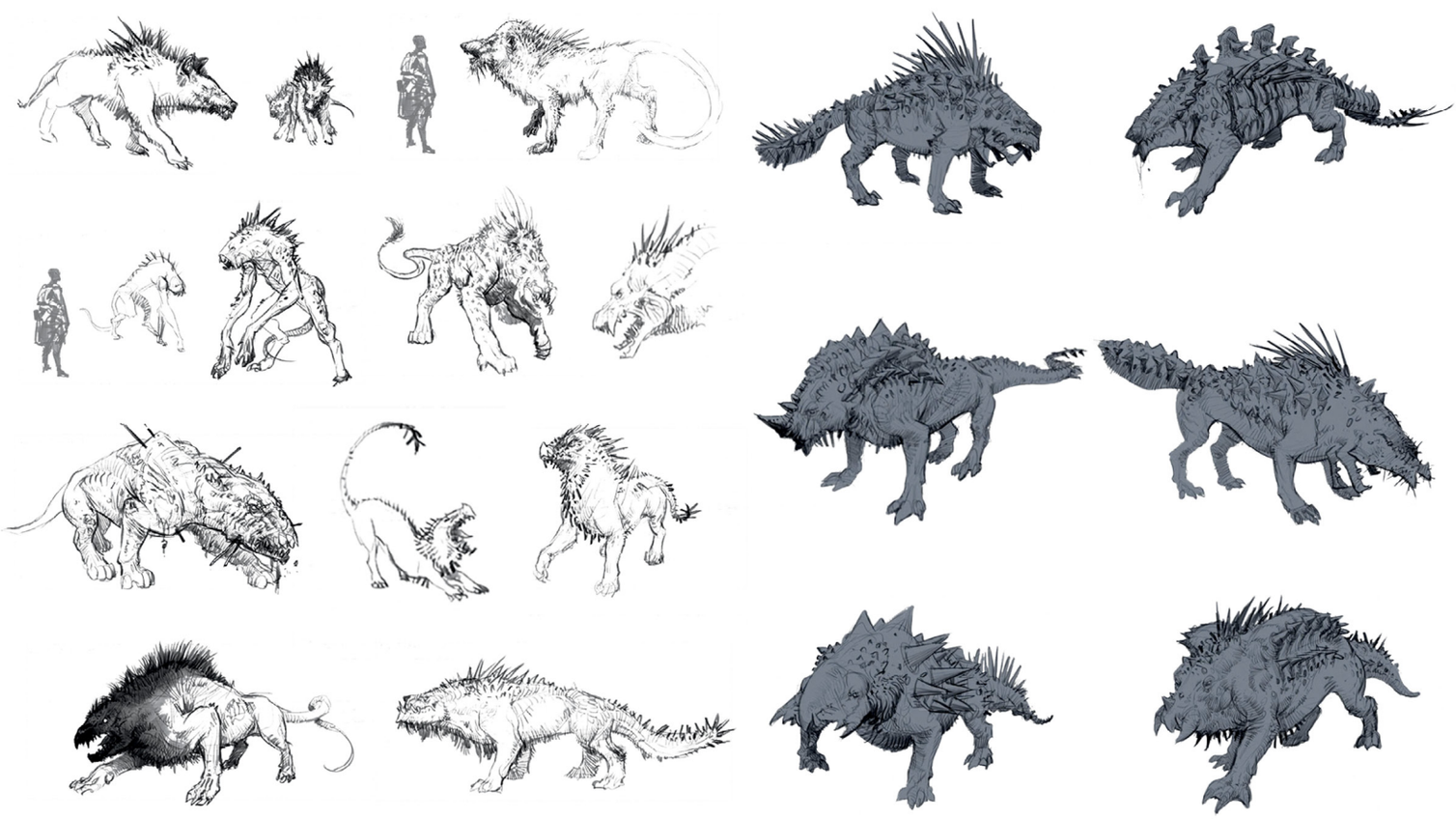
AKILA APEX PREDATOR INITIAL DESIGNS

A unique important story-based predator built on the Quadruped B rig, this would eventually evolve from a rather spiky to a more scaly Ashta design.



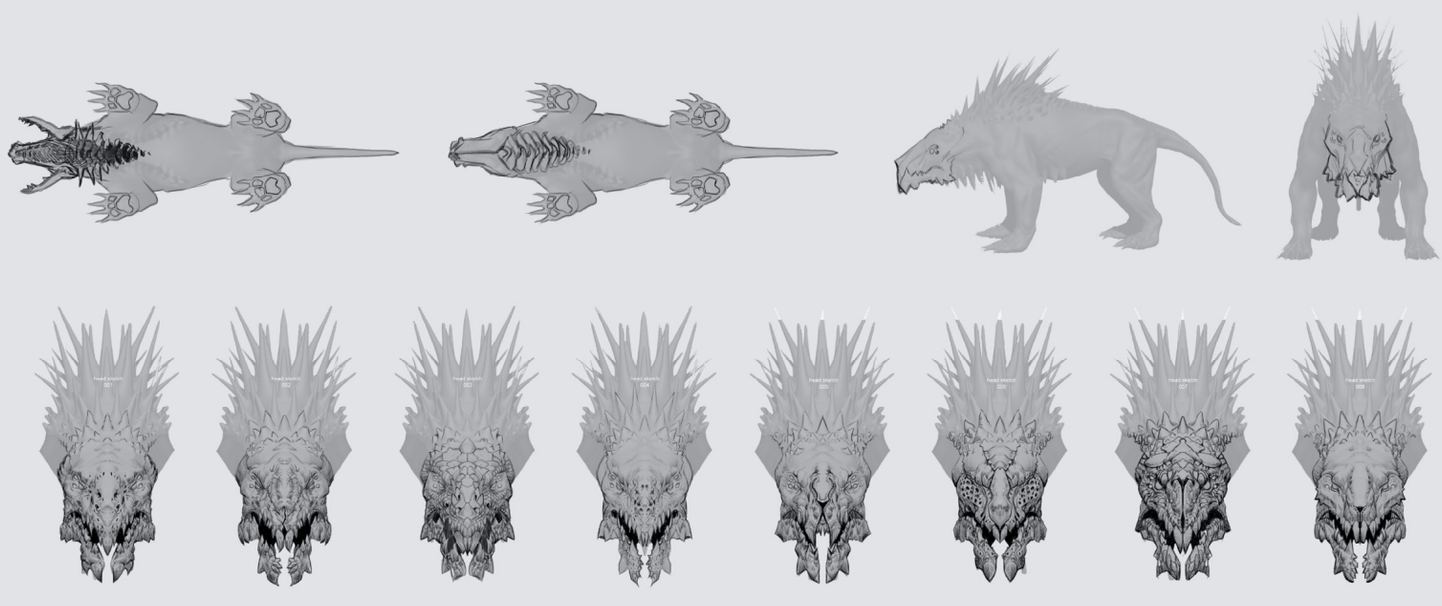


BEHAVIOR STUDIES



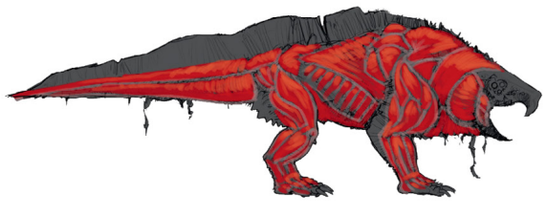
FINAL ASHTA DESIGN

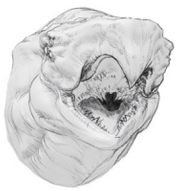
ASHTA EXPLORATION

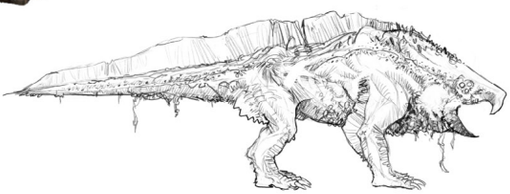


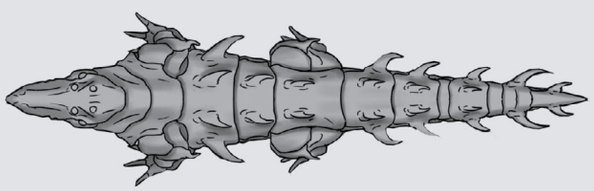
RUNNER QUADRUPEDS

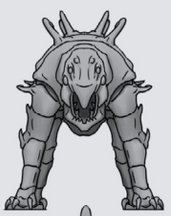
This skeleton was intended for fast-moving, more predator-like creatures.

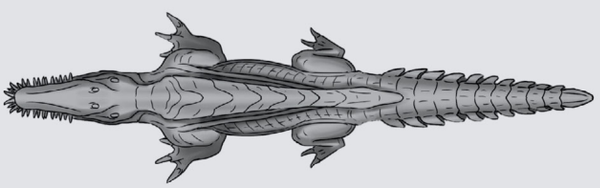


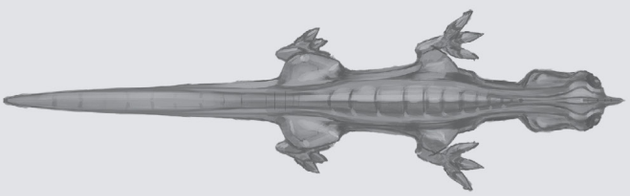






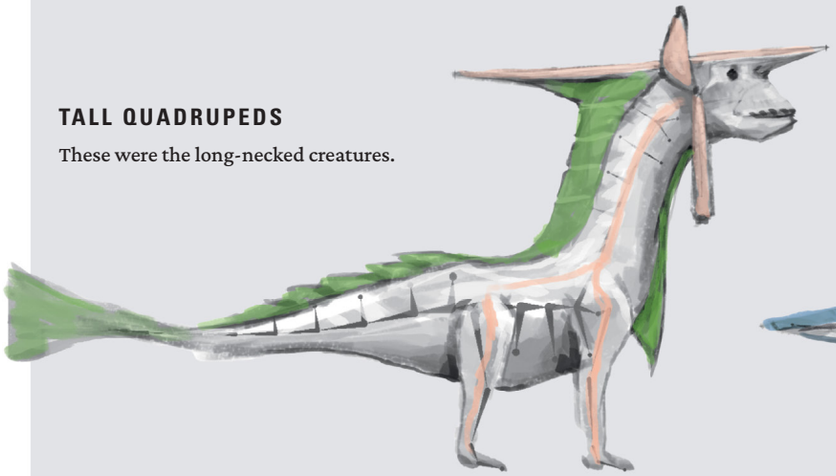


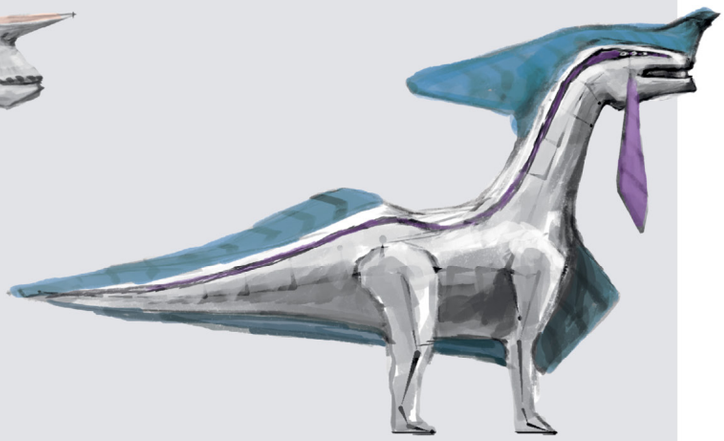


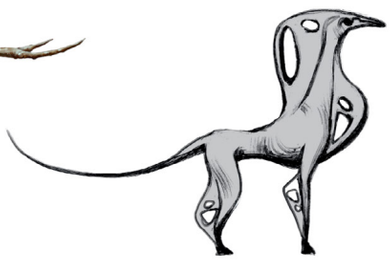


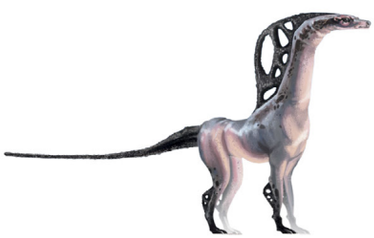
TALL QUADRUPEDS

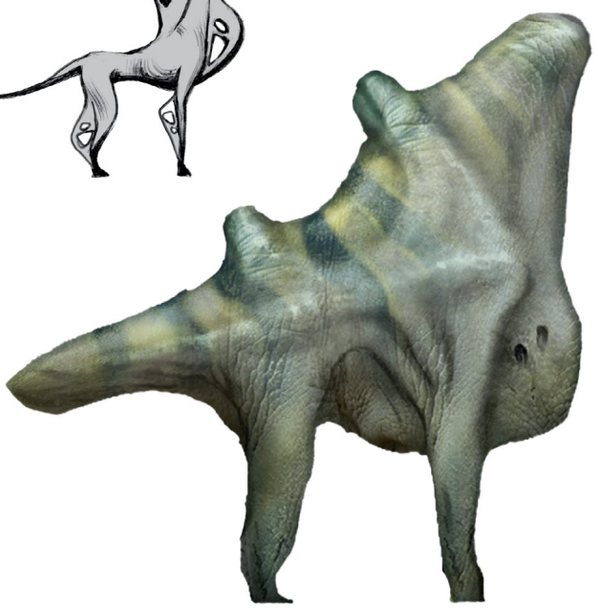
These were the long-necked creatures.

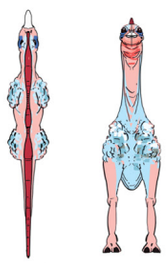


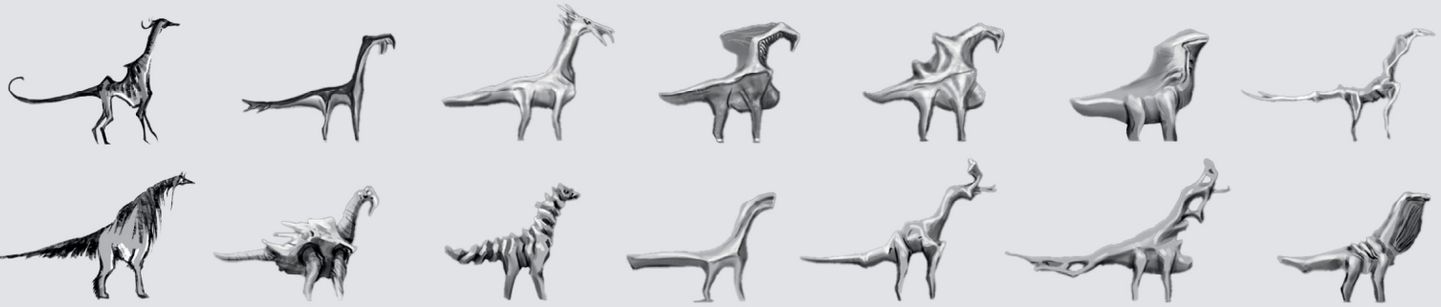






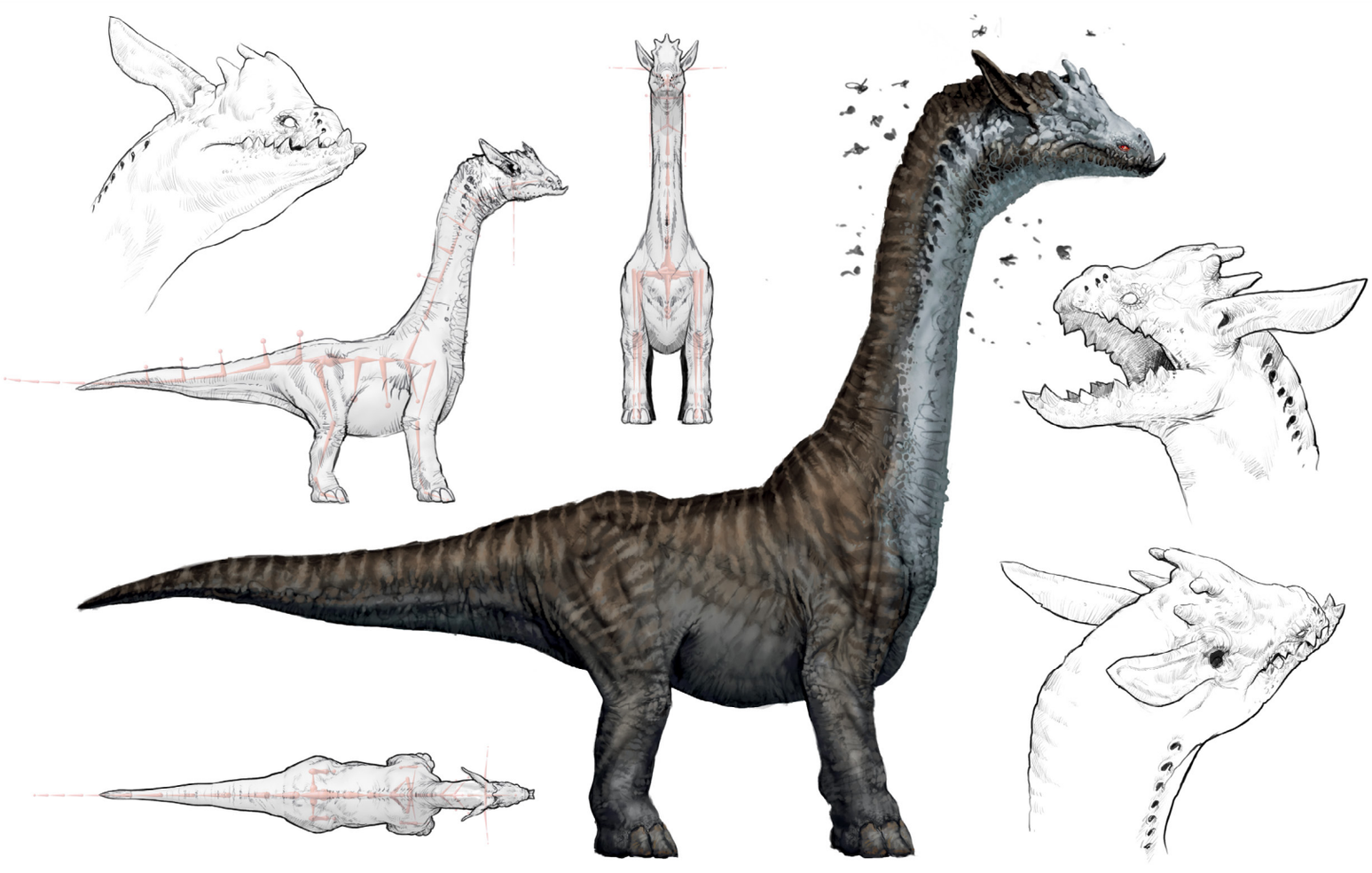


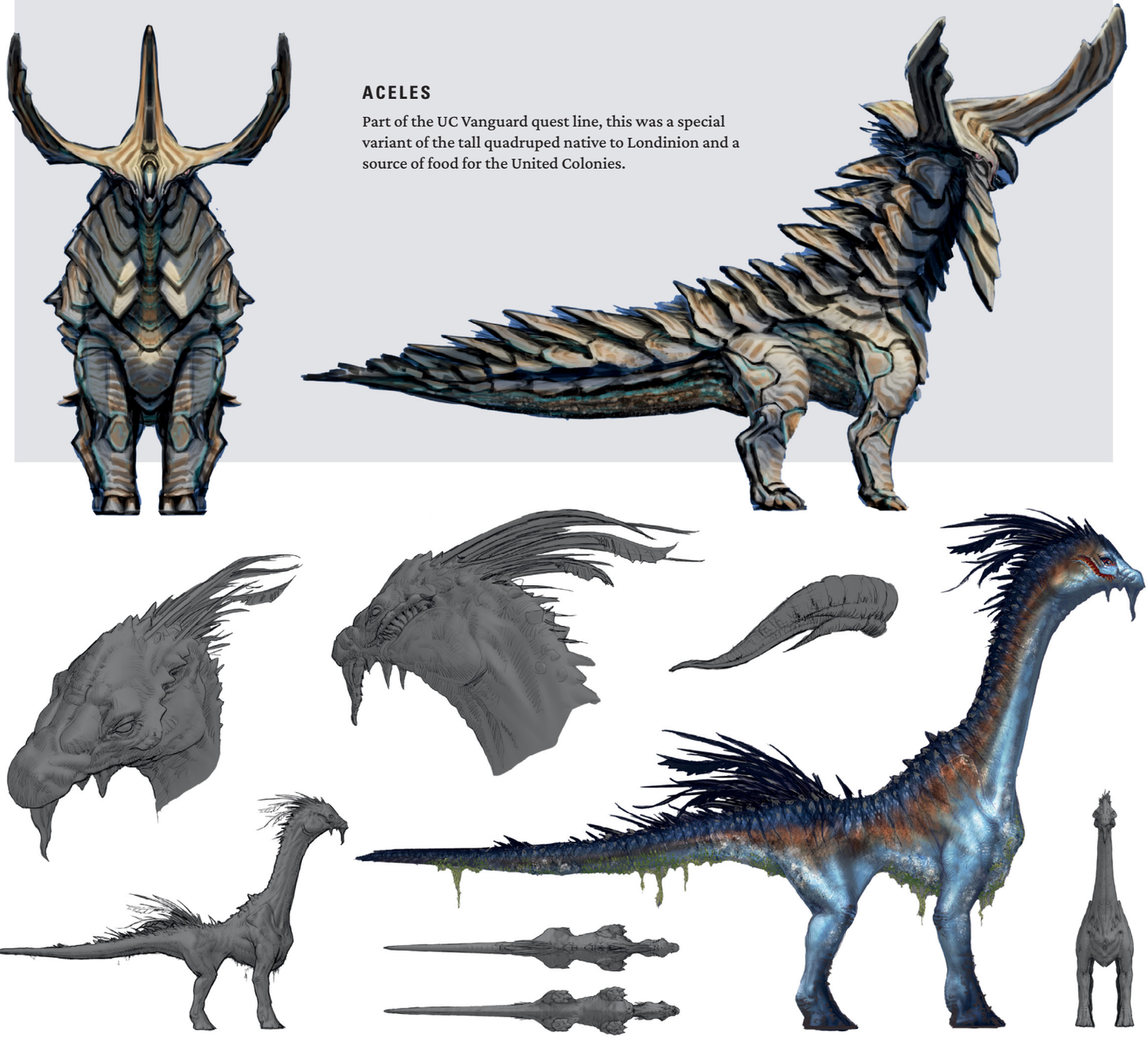




SAUROPODS

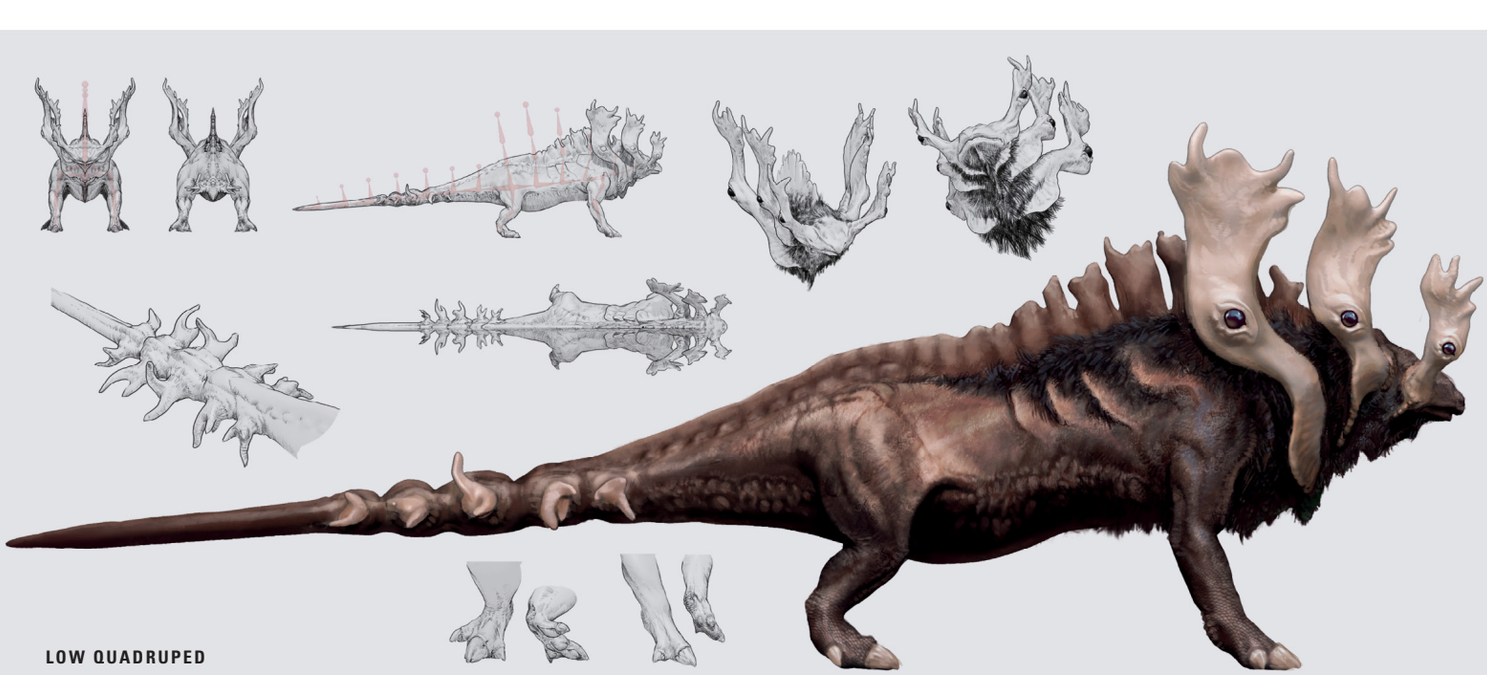
This shows the type of vegetation you might see with tall quadrupeds.





ACELES

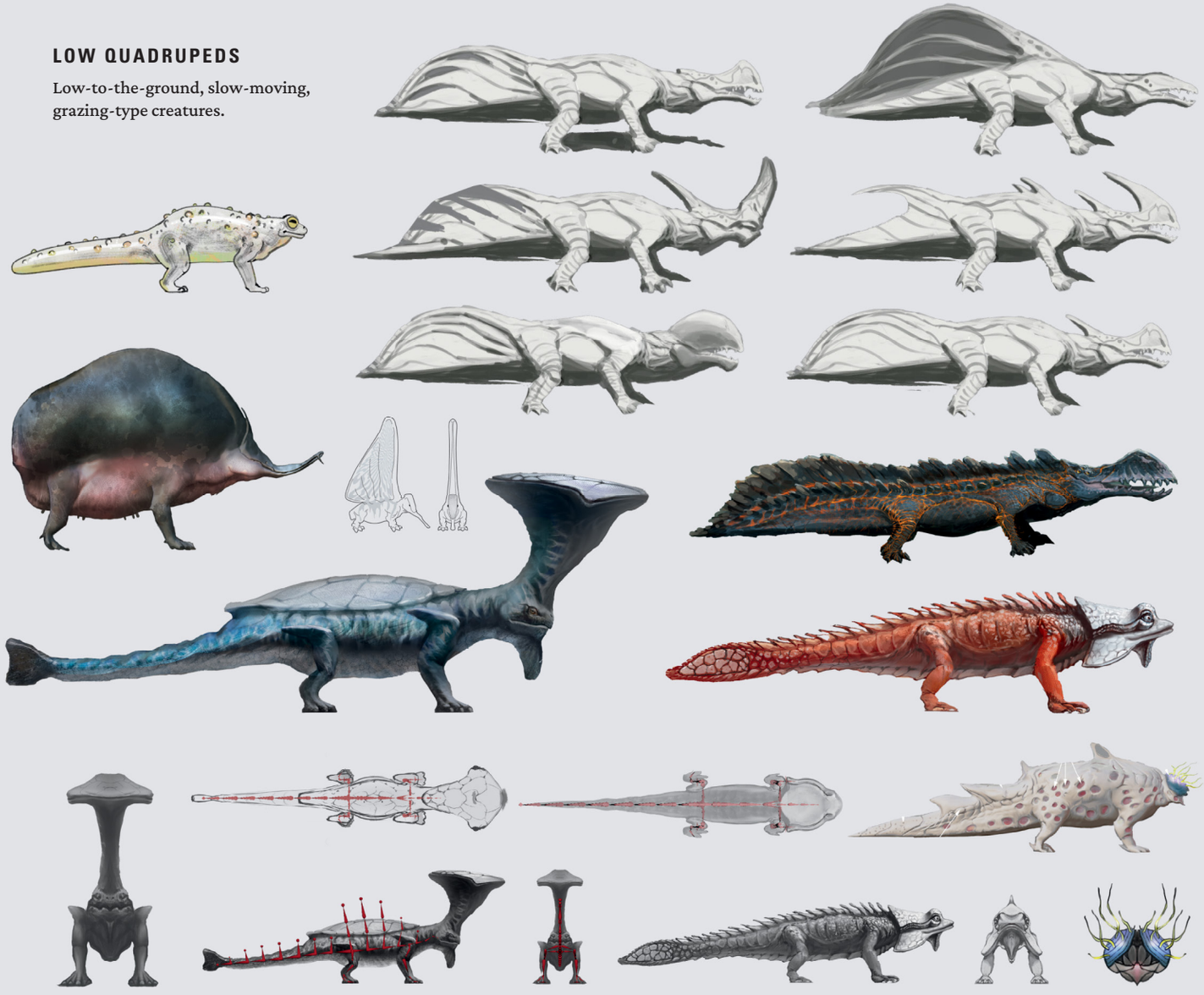
Part of the UC Vanguard quest line, this was a special variant of the tall quadruped native to Londinion and a source of food for the United Colonies.



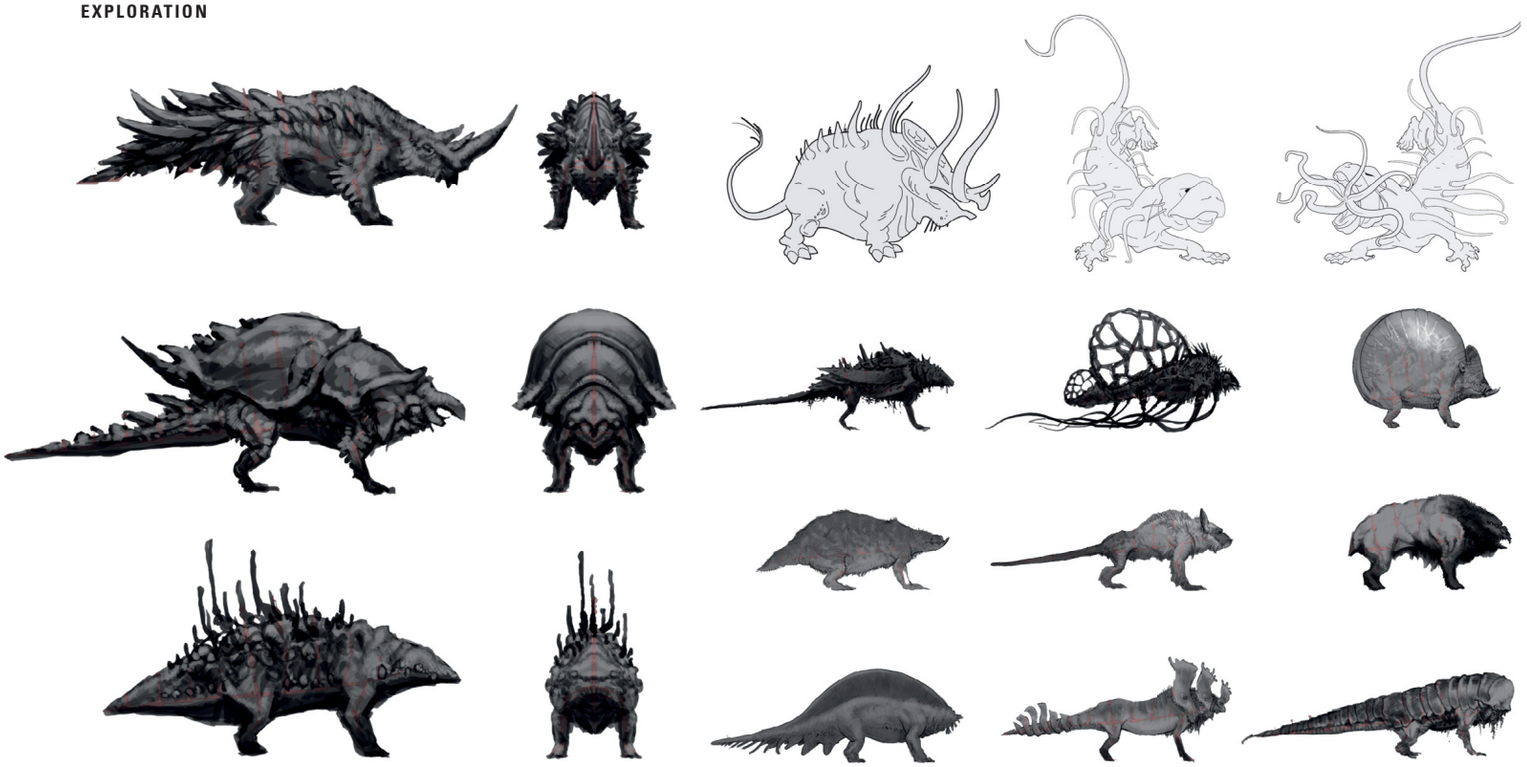
LOW QUADRUPED

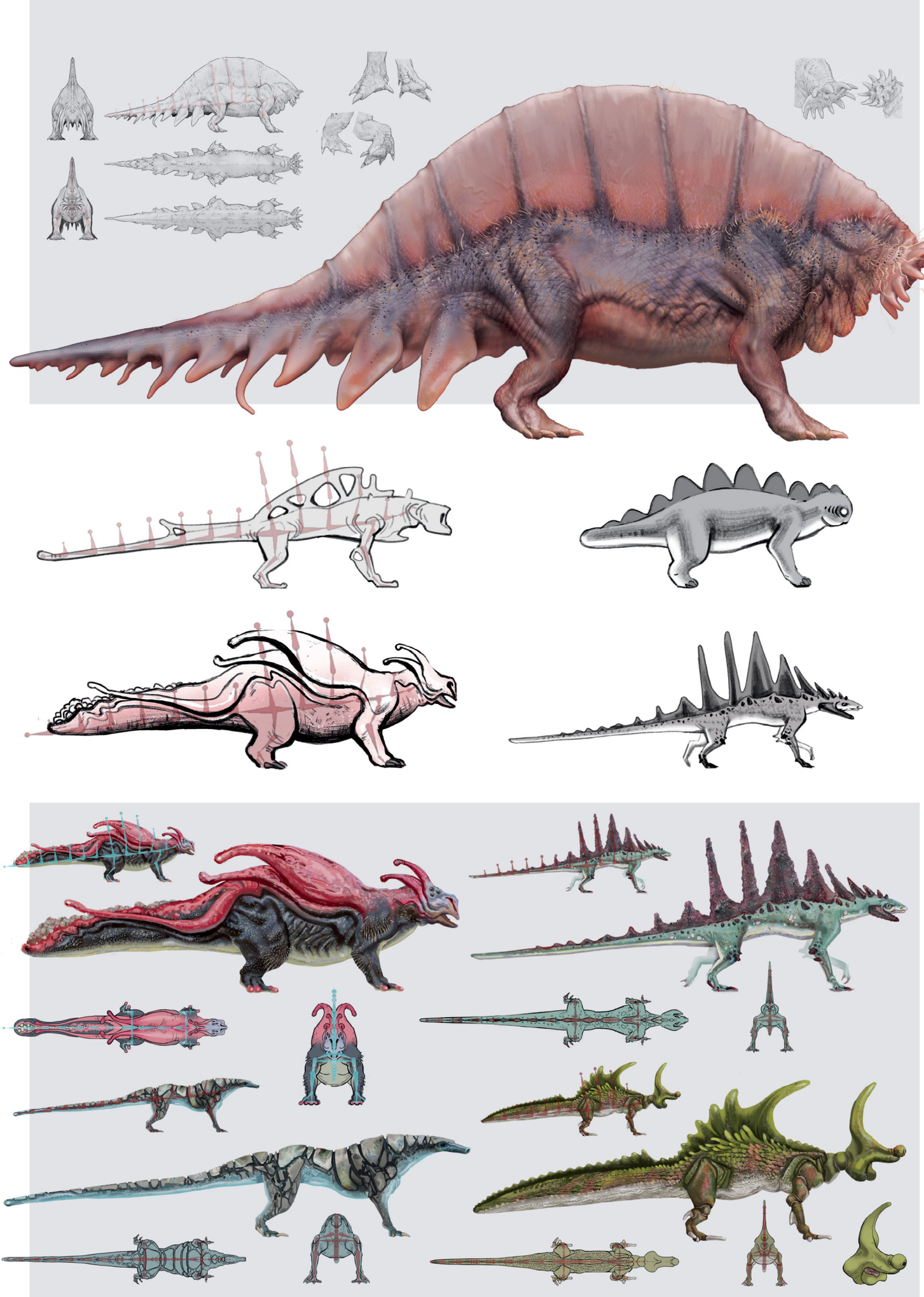
LOW QUADRUPEDS

Low-to-the-ground, slow-moving, grazing-type creatures.



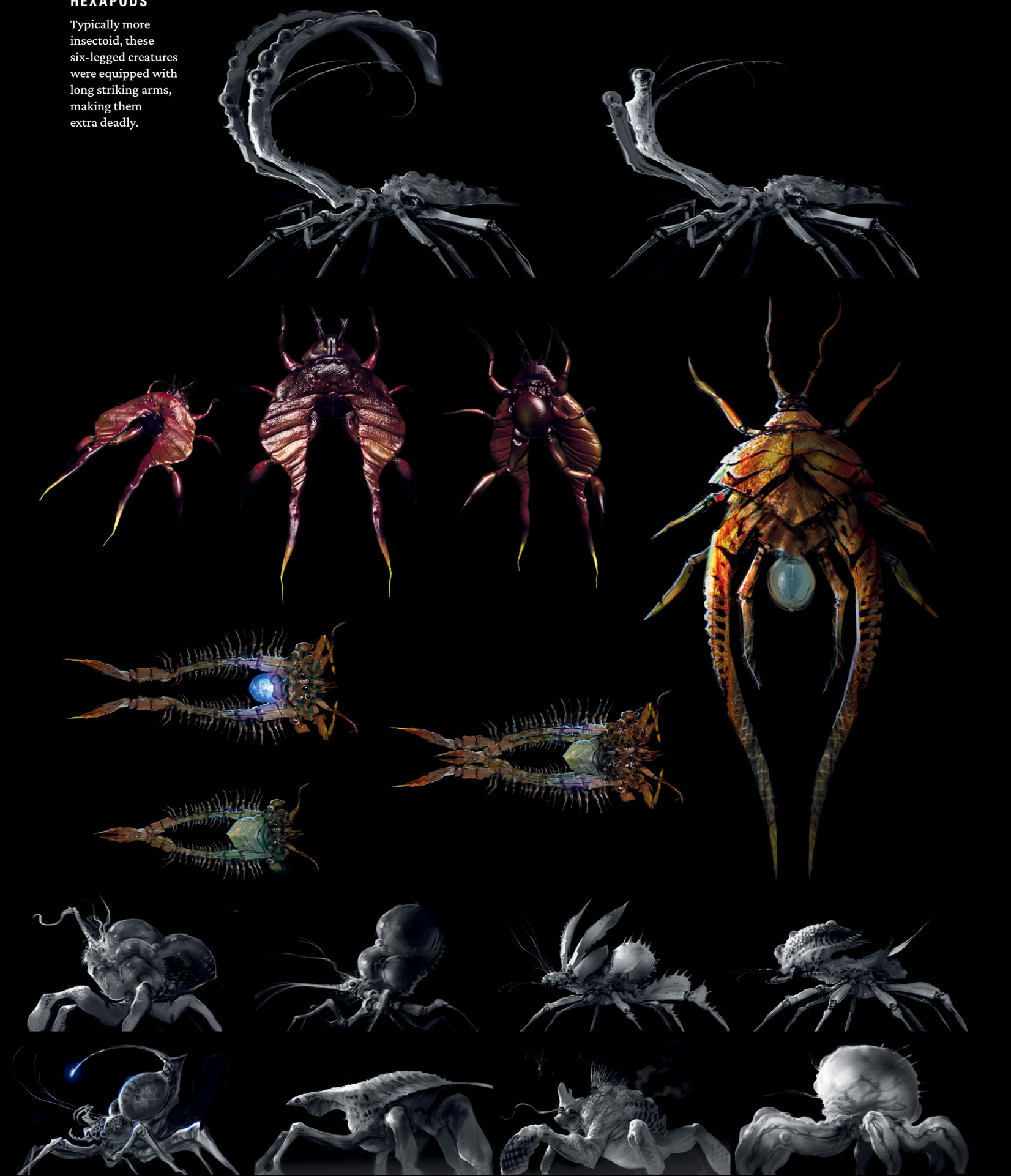
EXPLORATION

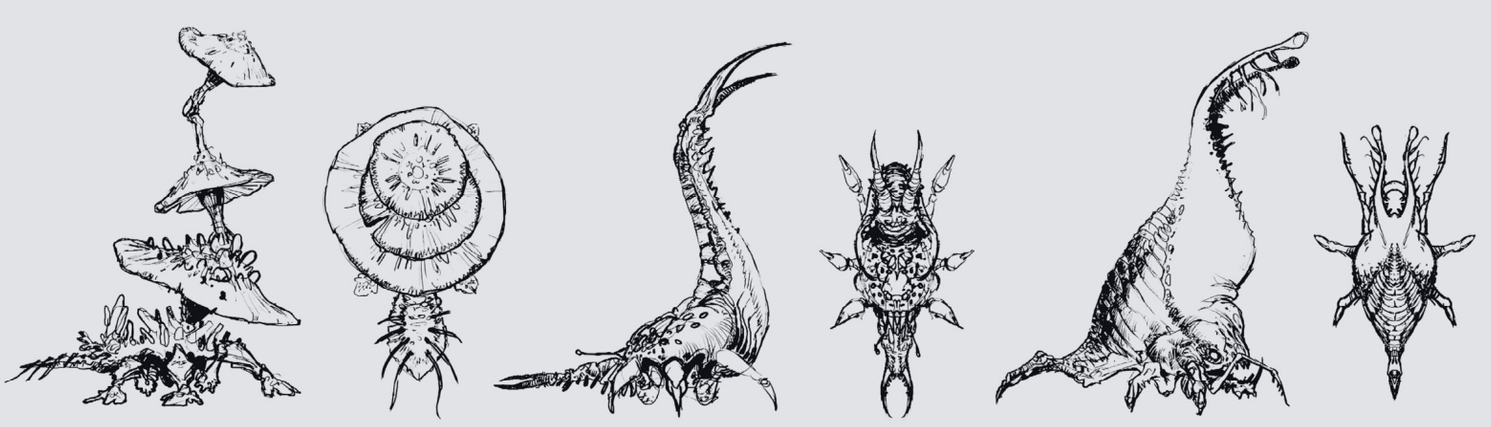


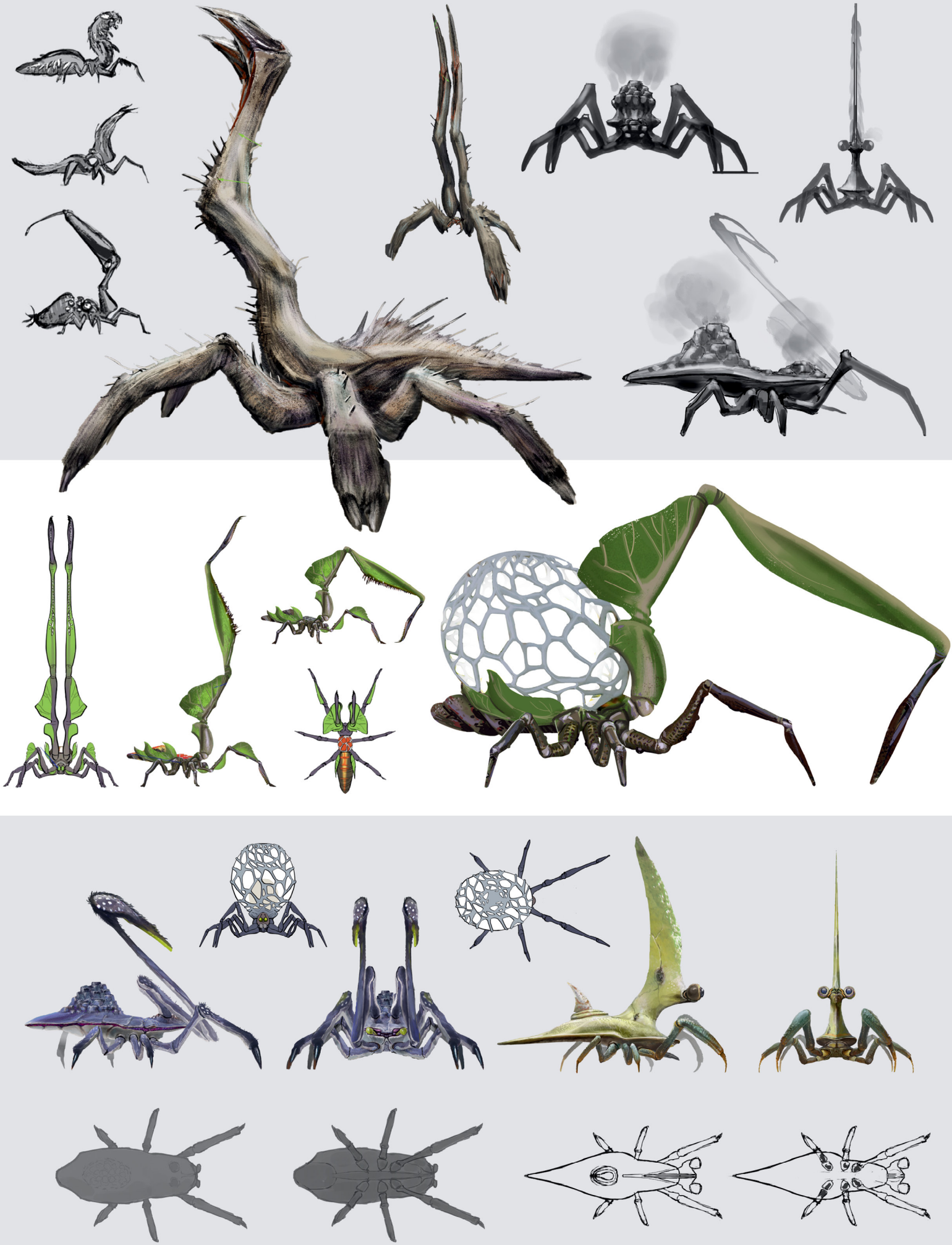


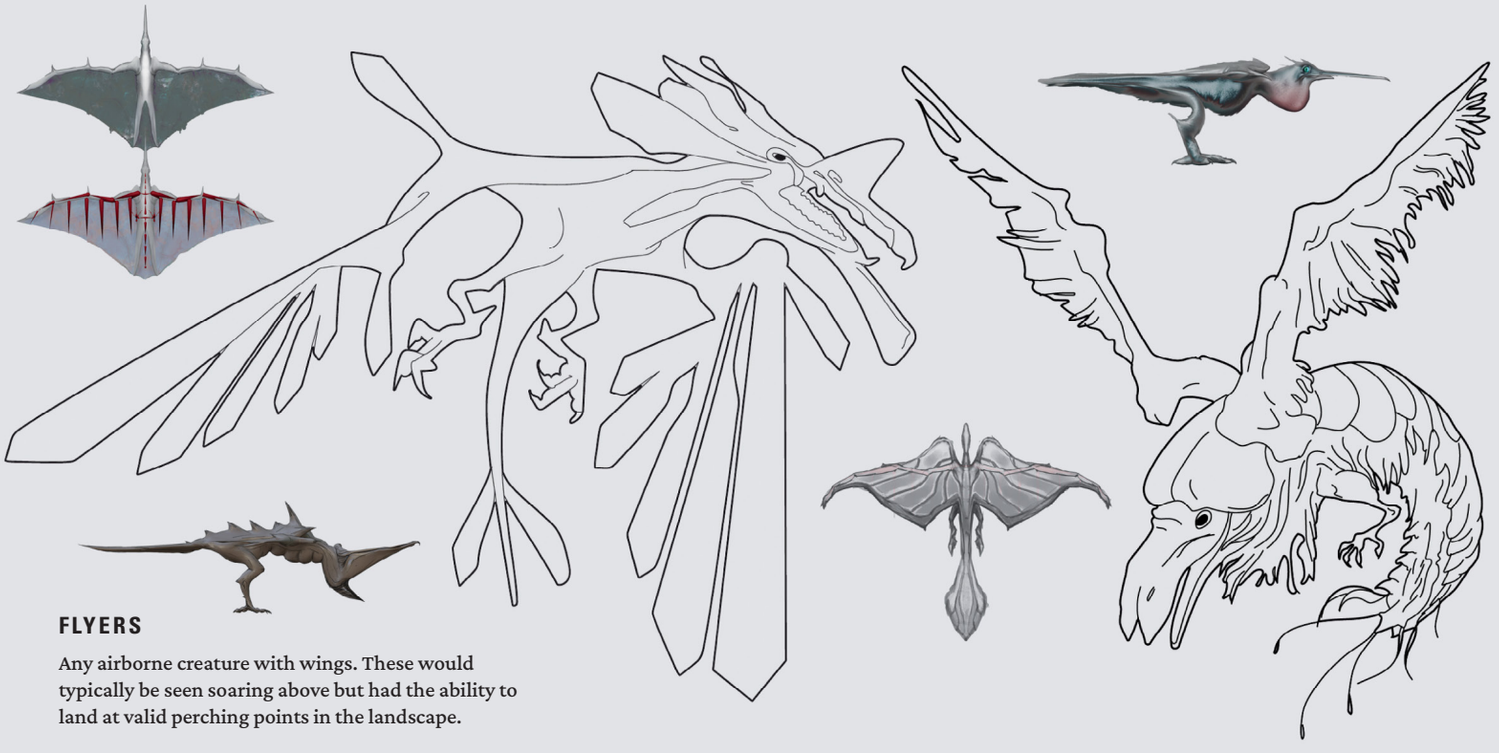
HEXAPODS

Typically more insectoid, these six-legged creatures were equipped with long striking arms, making them extra deadly.



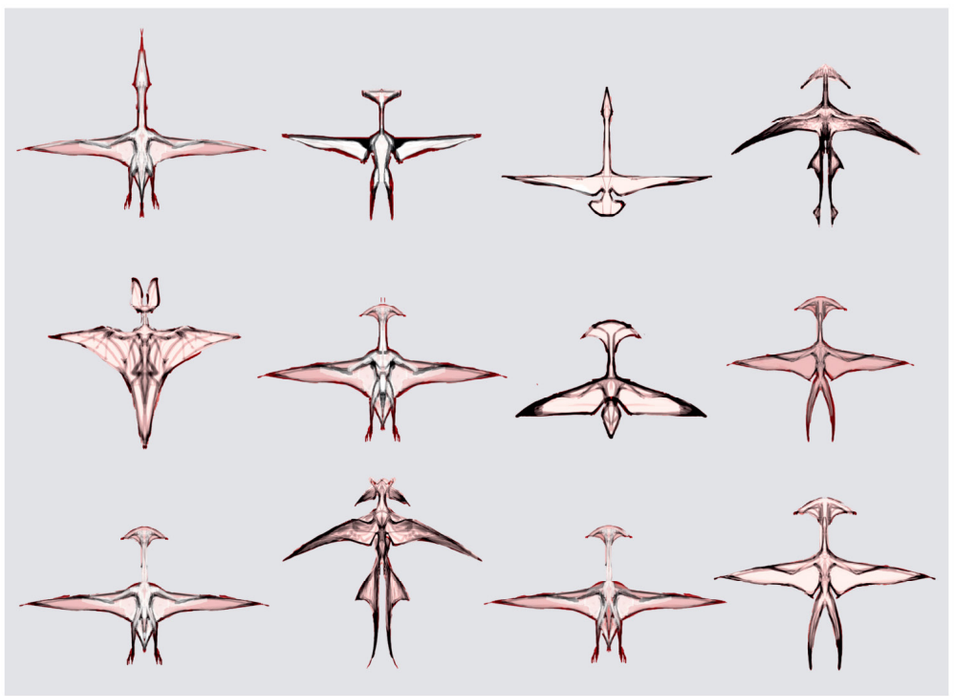


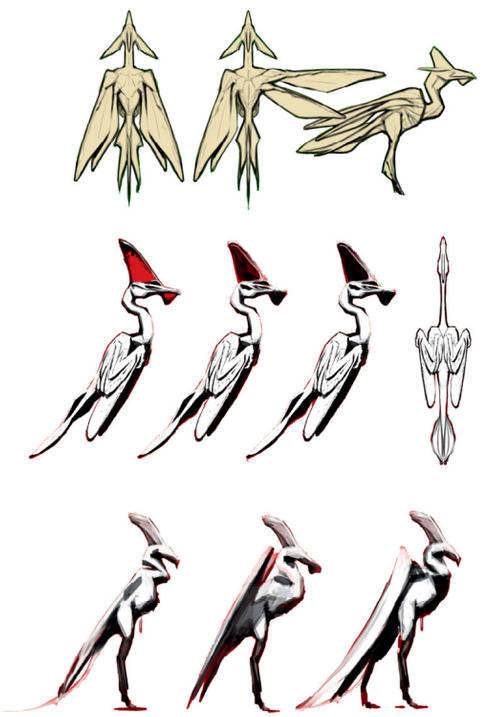


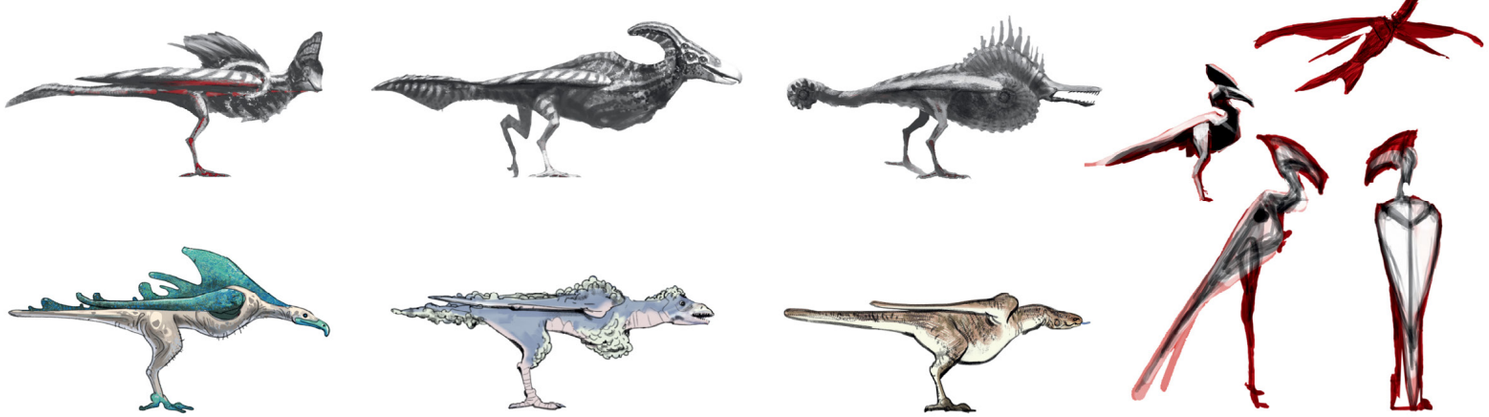


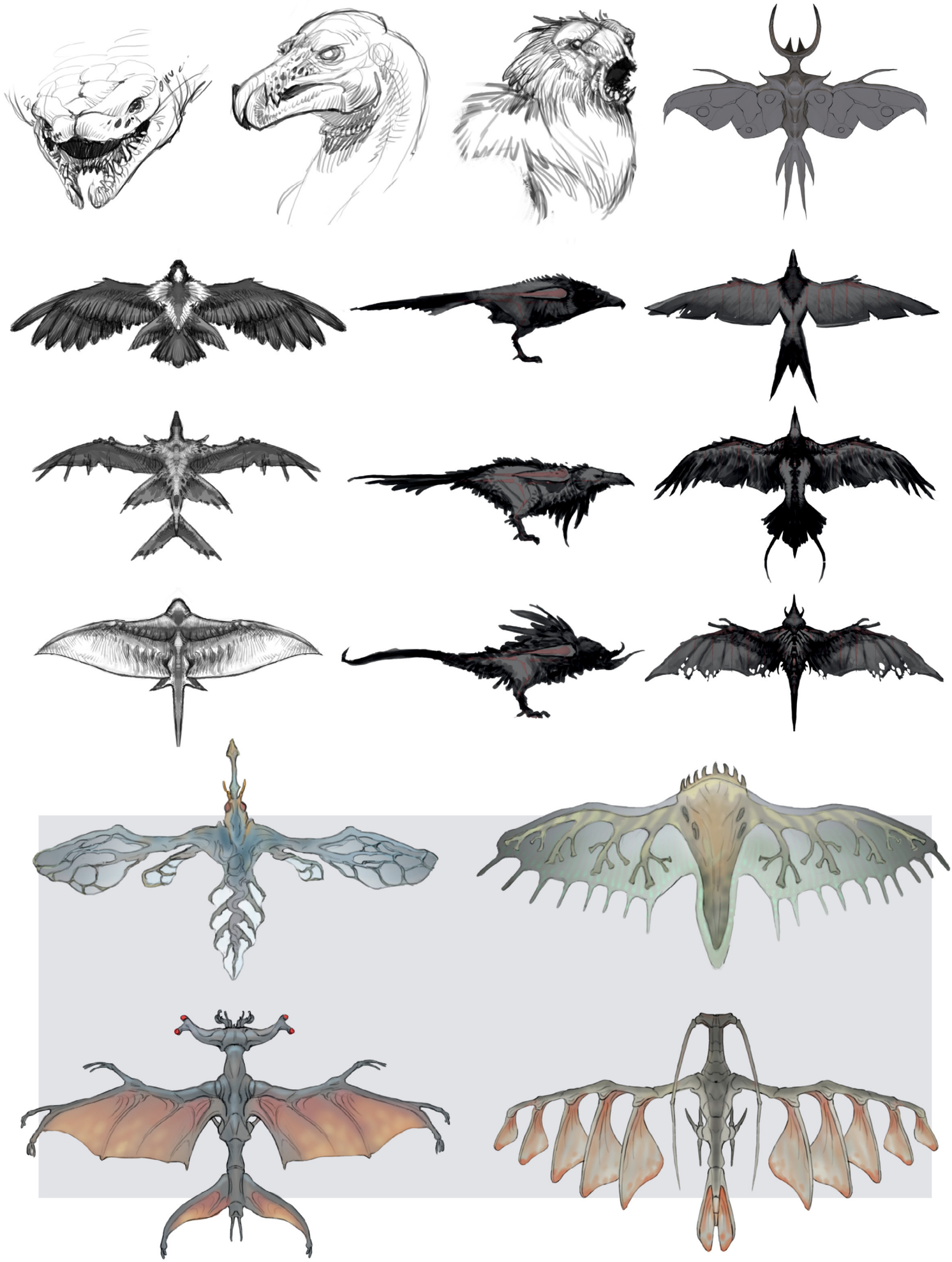
FLYERS

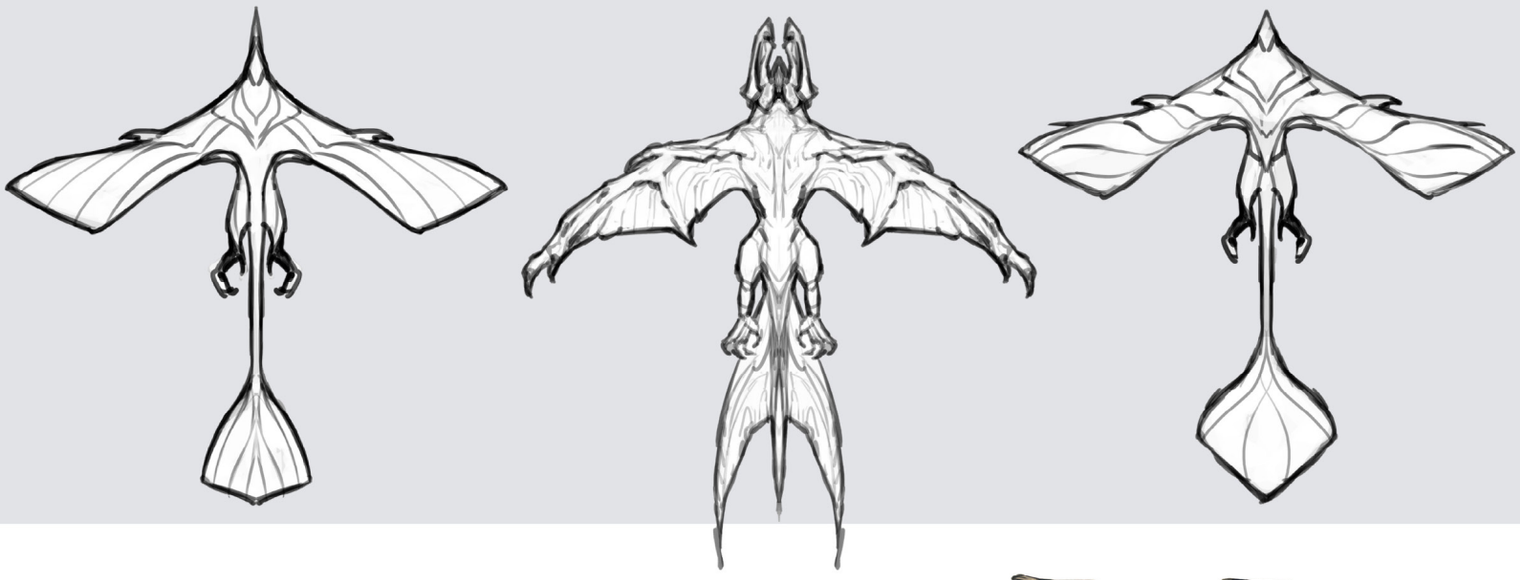
Any airborne creature with wings. These would typically be seen soaring above but had the ability to land at valid perching points in the landscape.

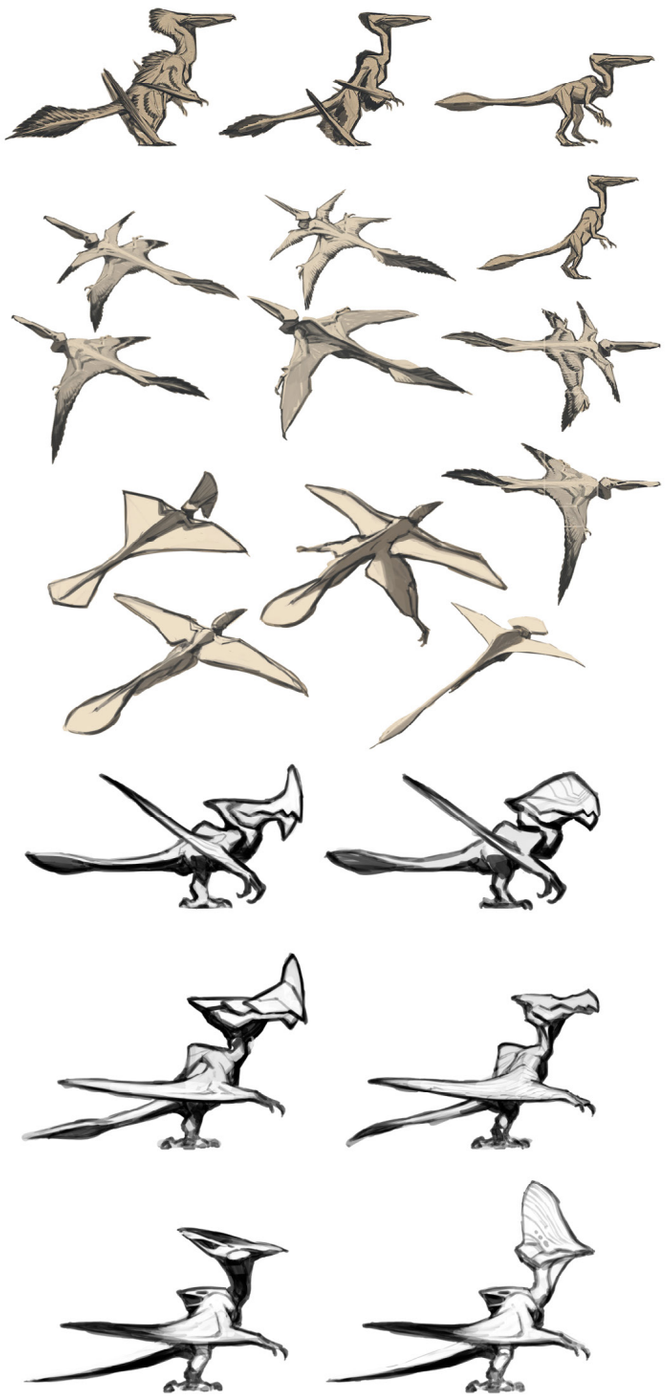


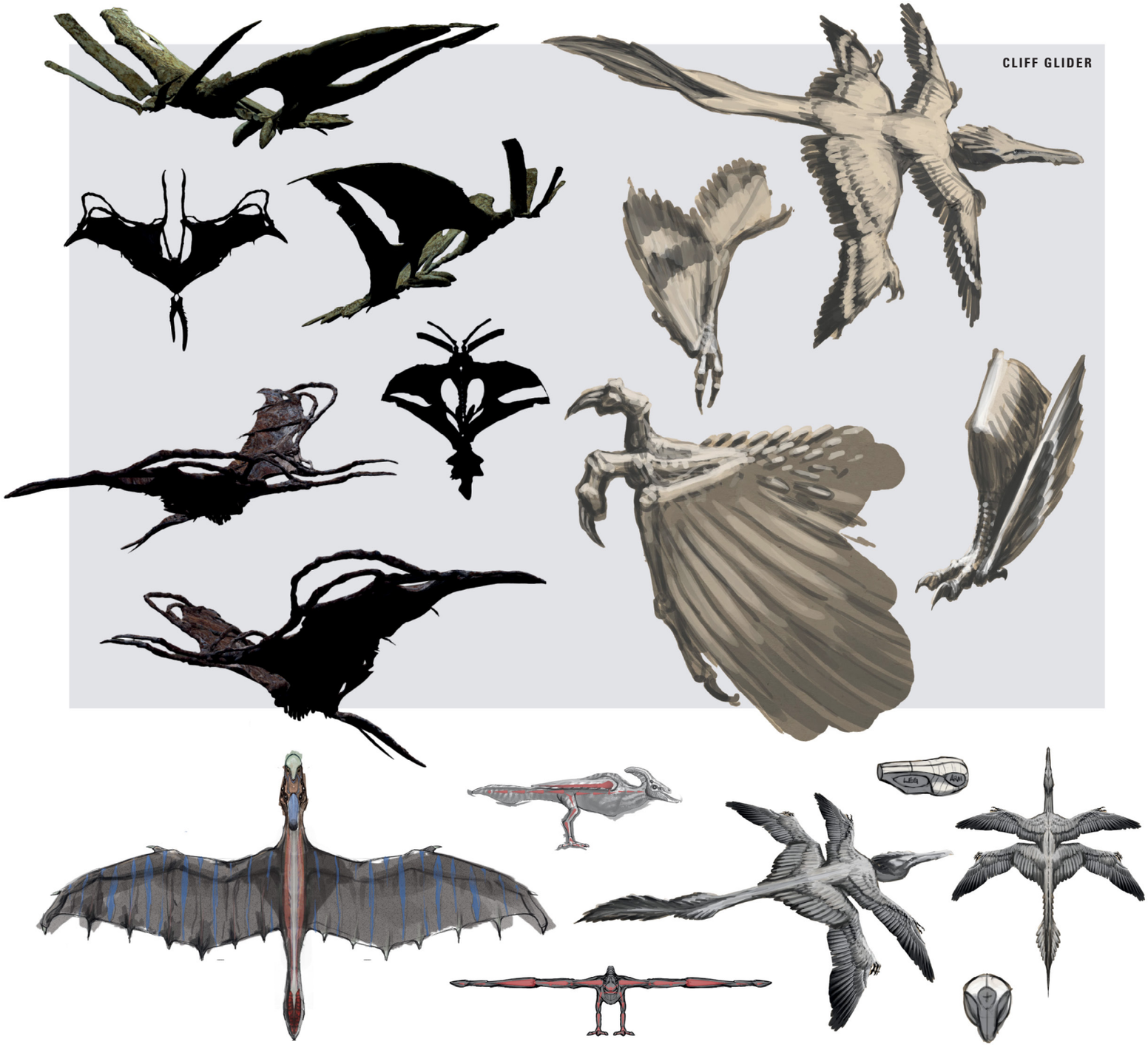


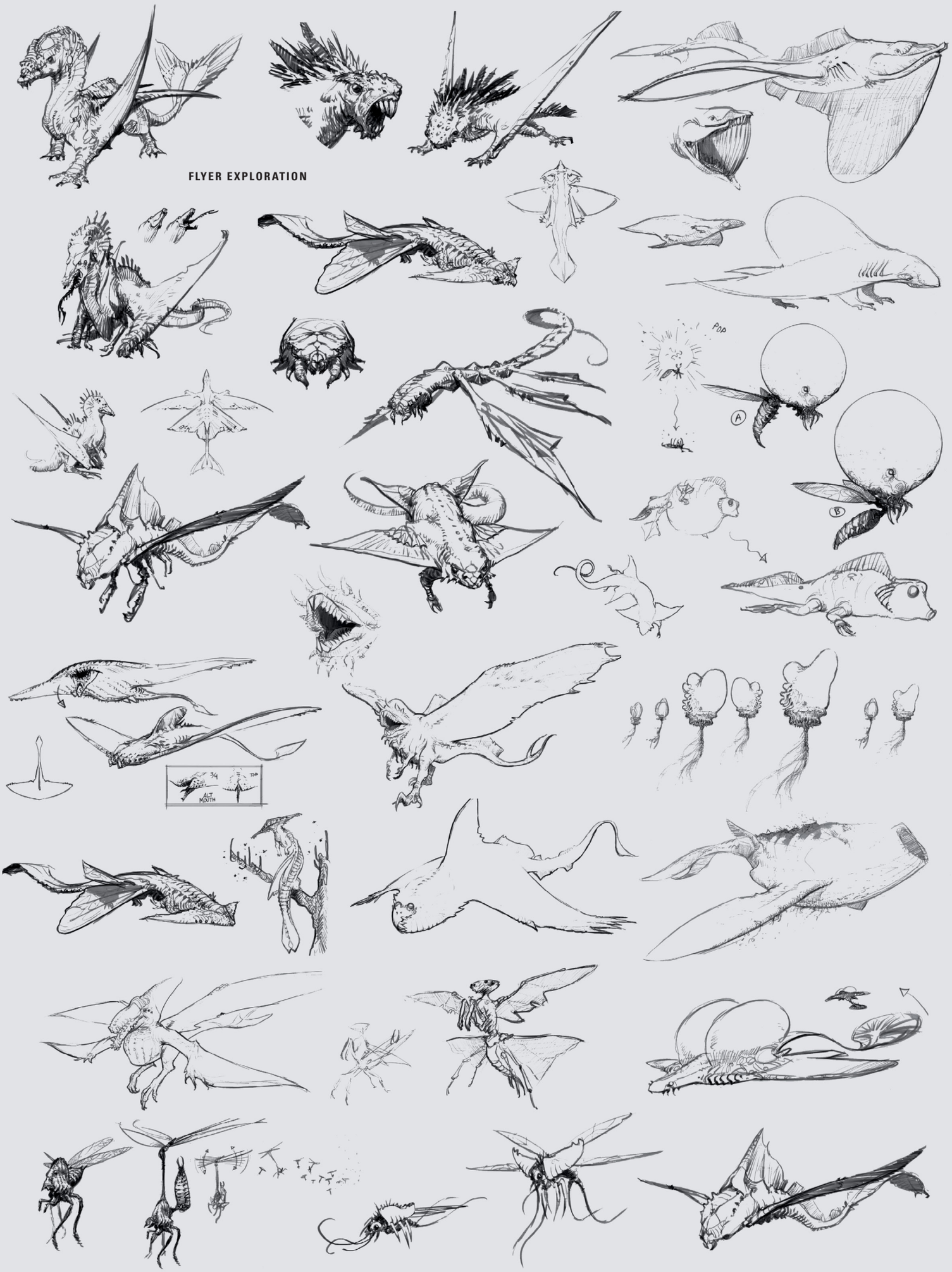


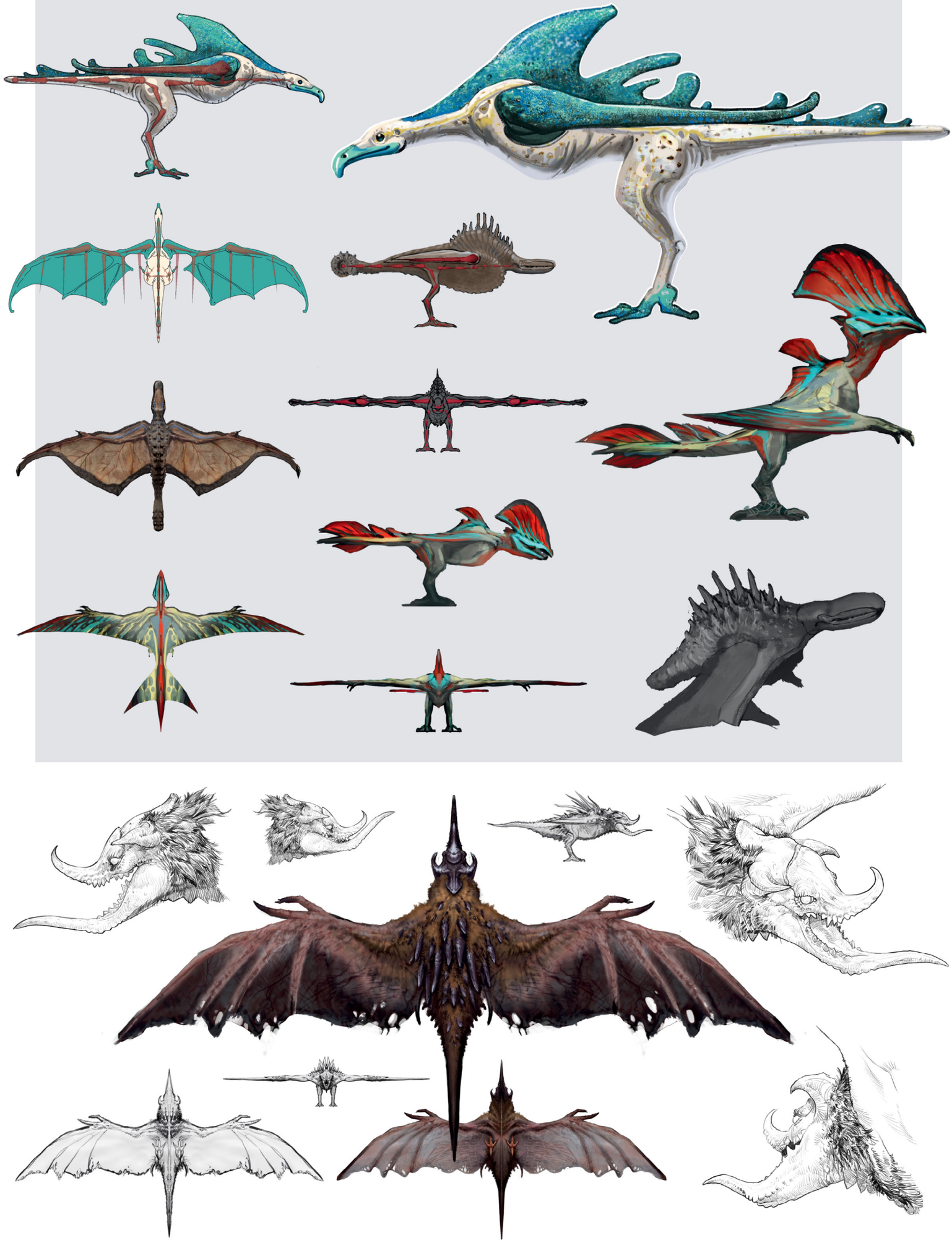






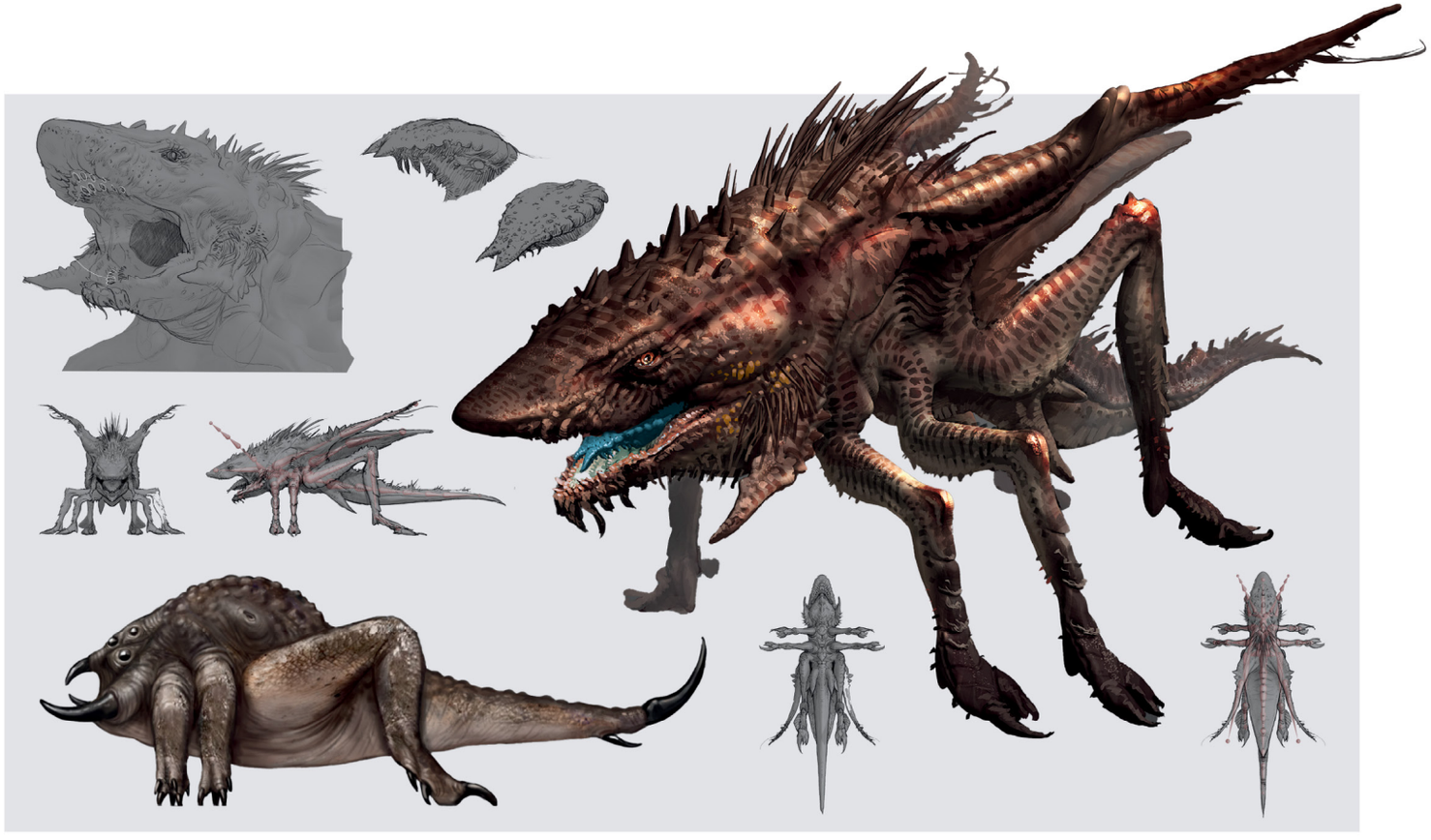

CLIFF GLIDER

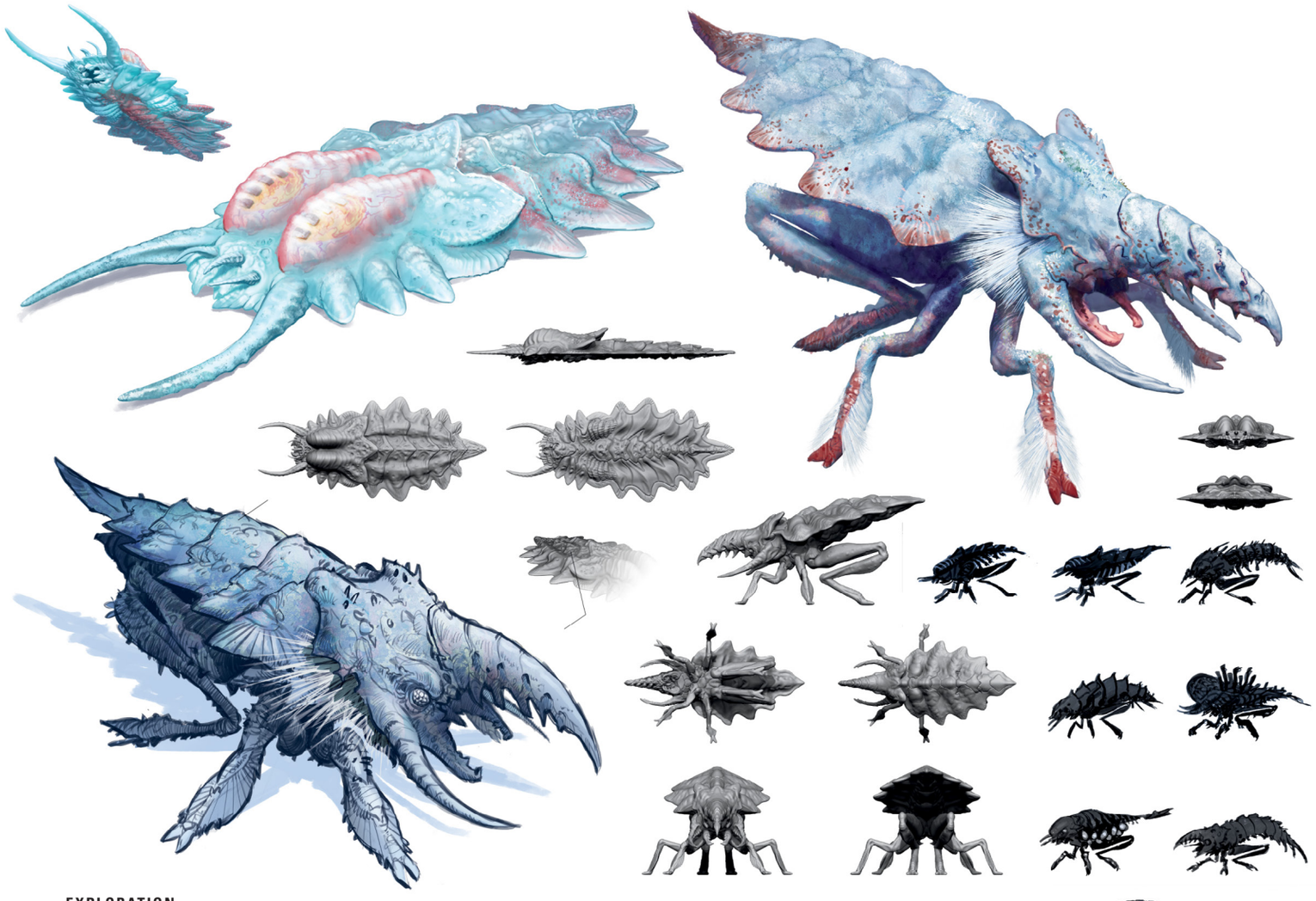

FLYER EXPLORATION
POP
A
B
ALT MOUTH



HOPPERS

Hoppers have custom jumping behavior that is unique to this archetype.





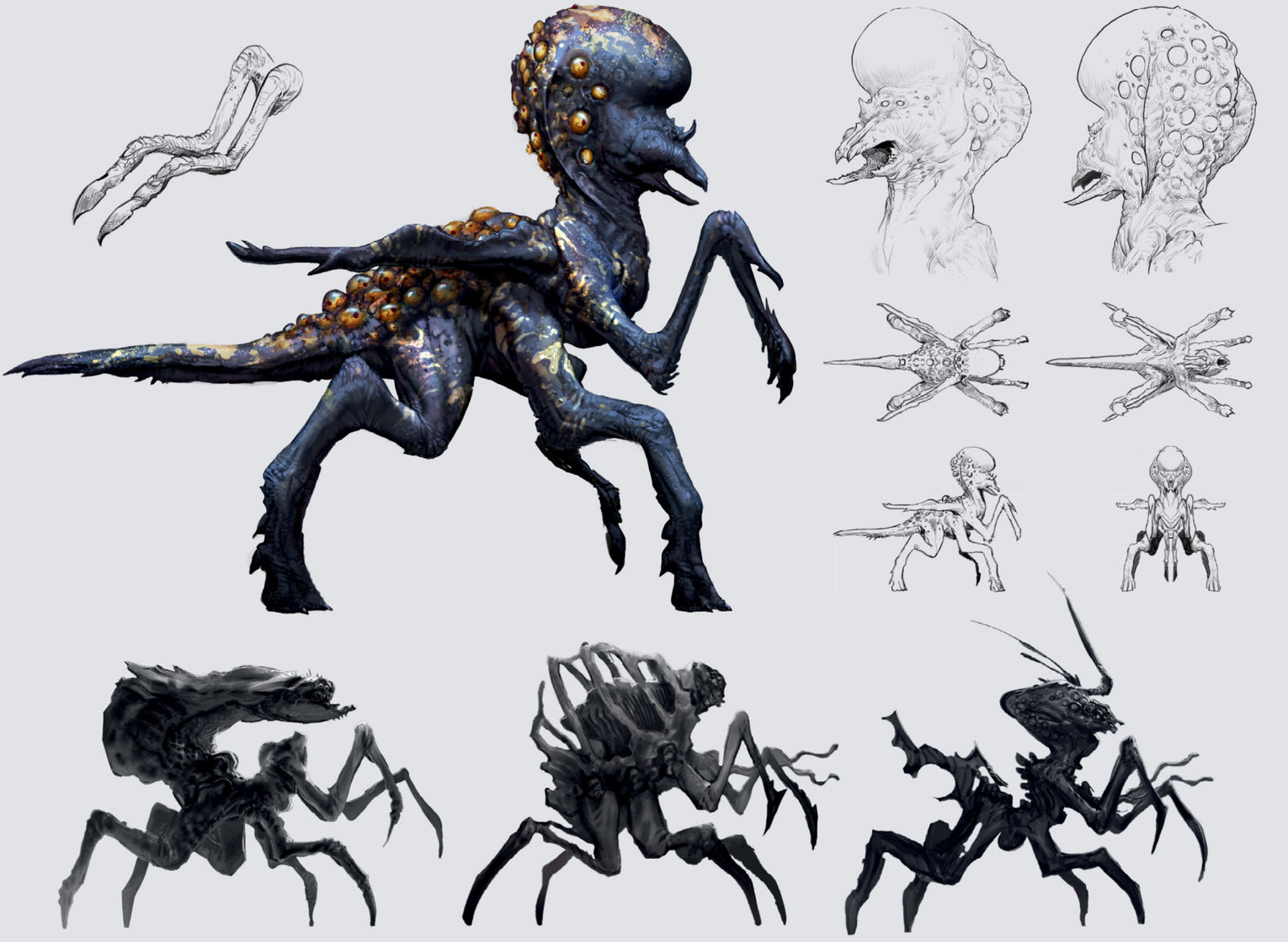
EXPLORATION

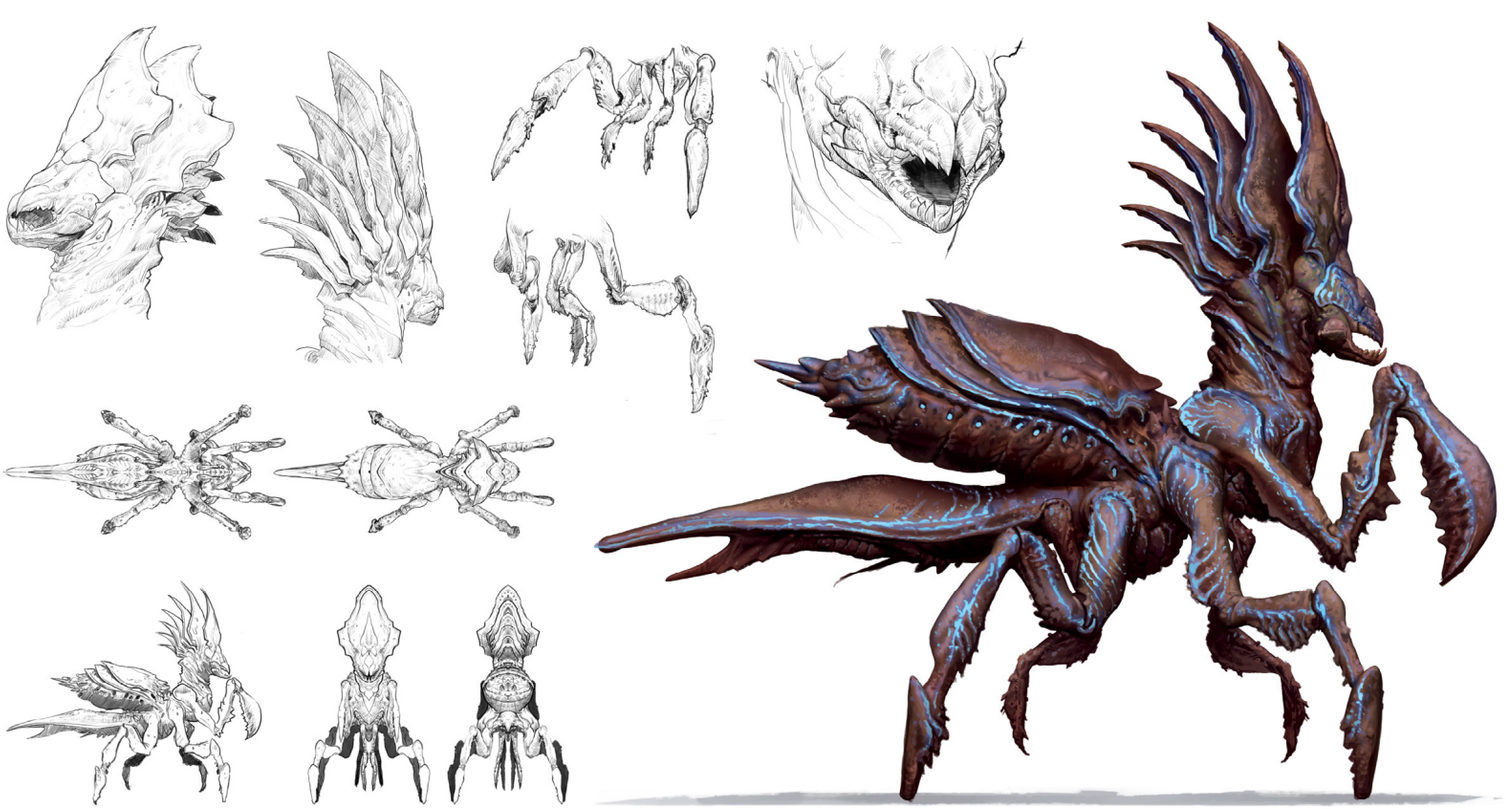
ONE-LEGGED HOPPER

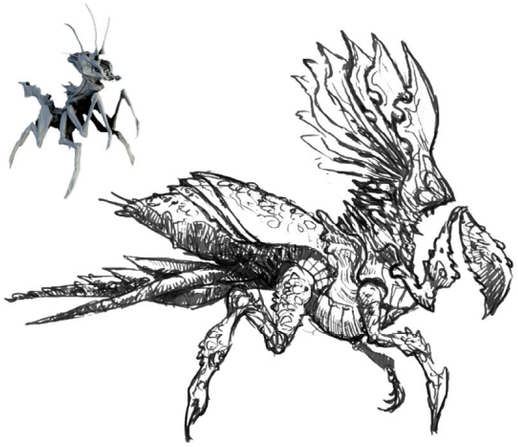
A variant on the jumper-type creature that we did not pursue.

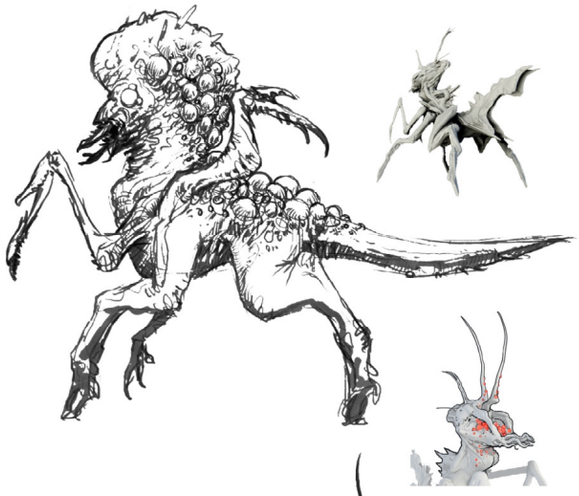
MANTIDS

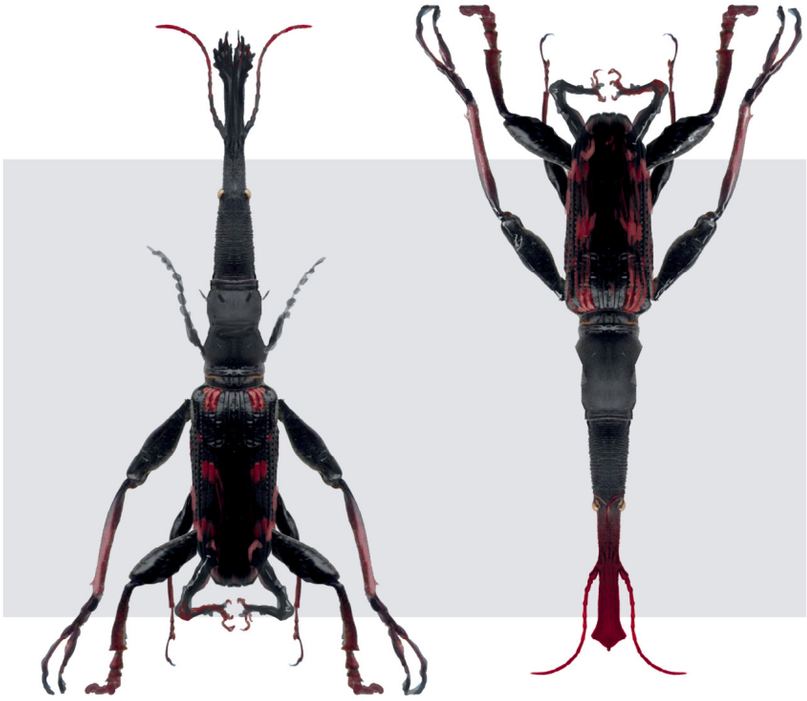
Very much based on the praying mantis.

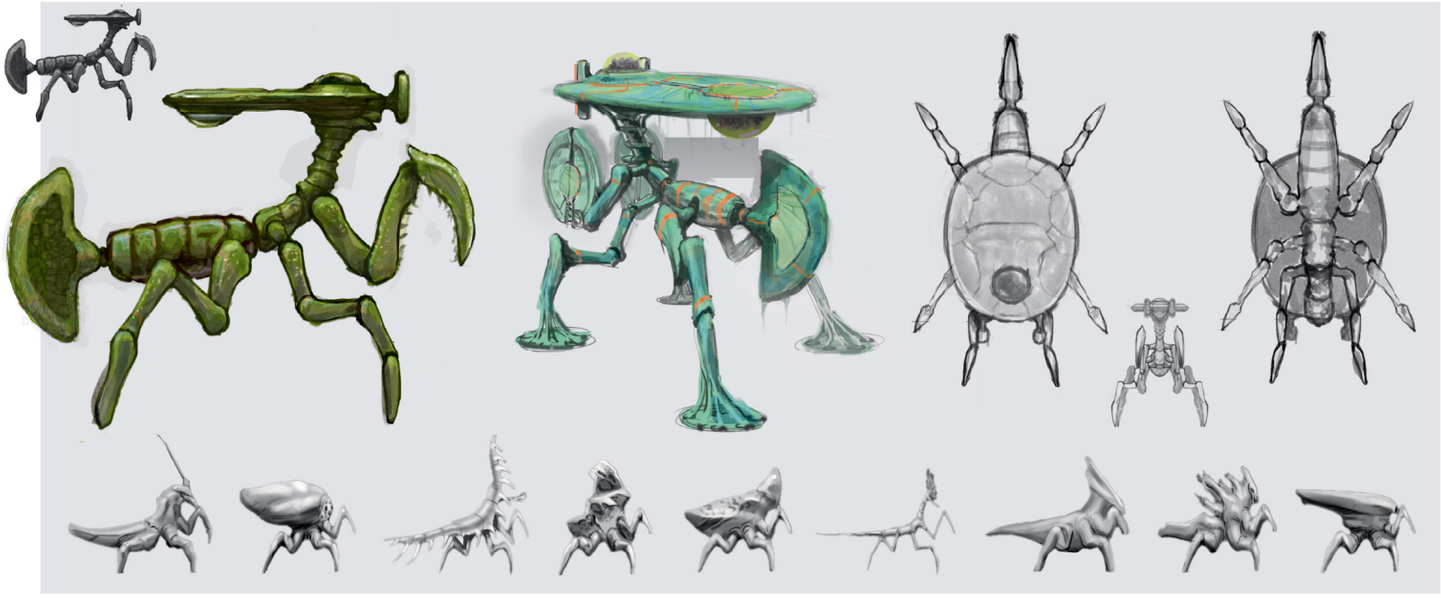


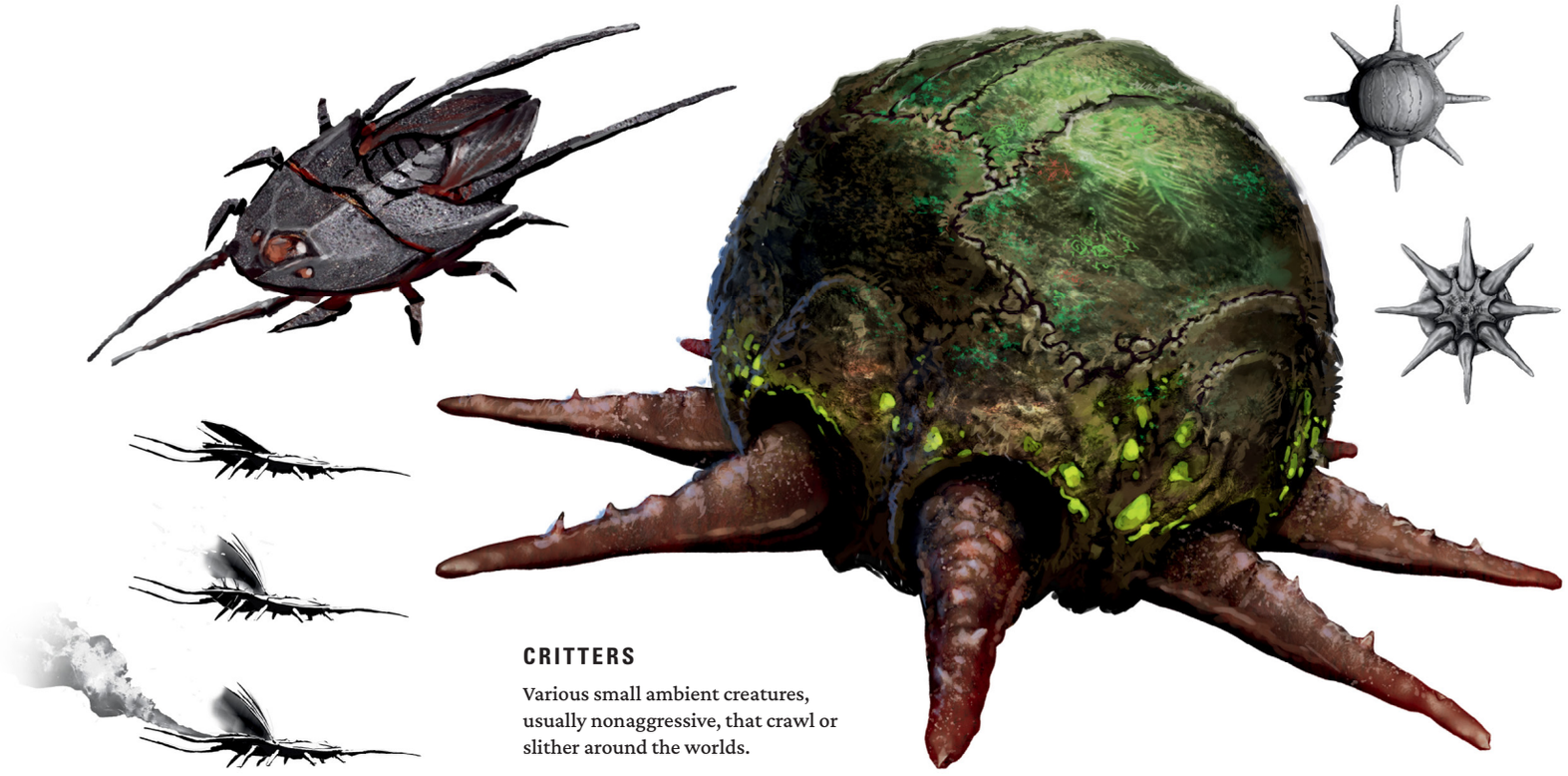






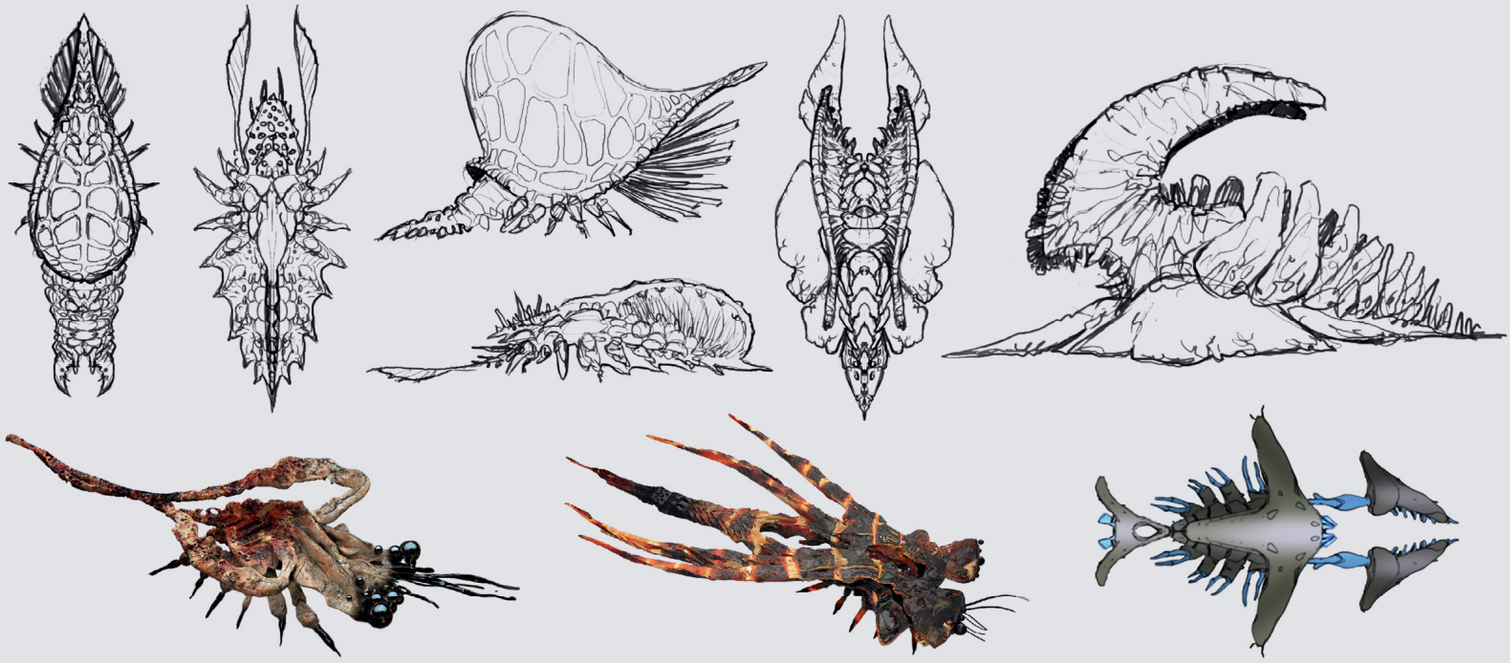


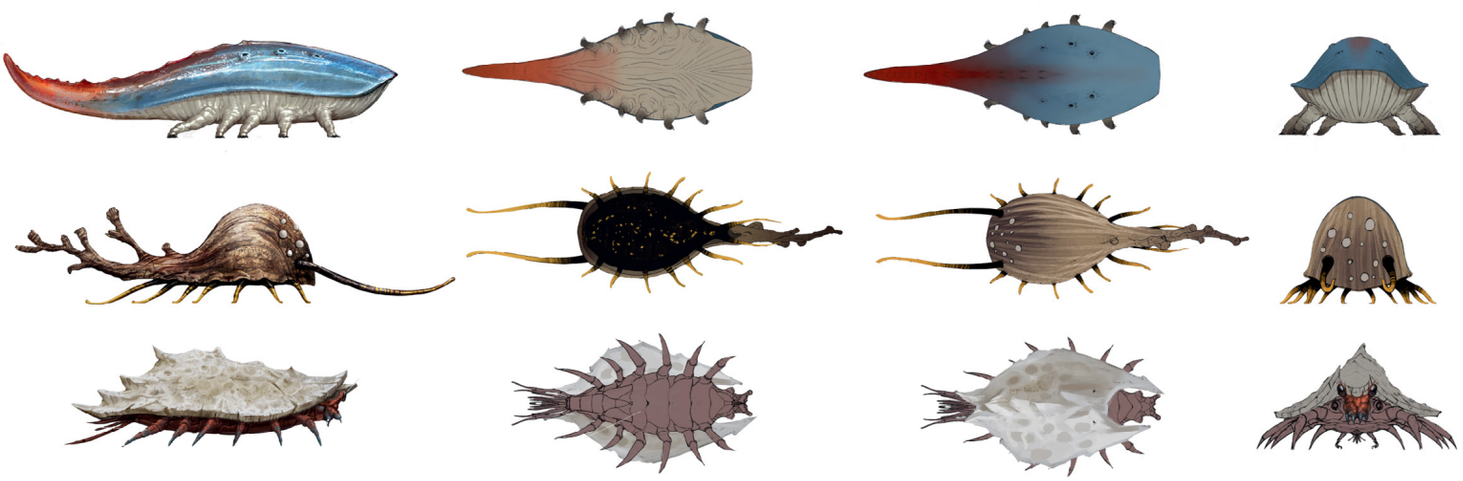


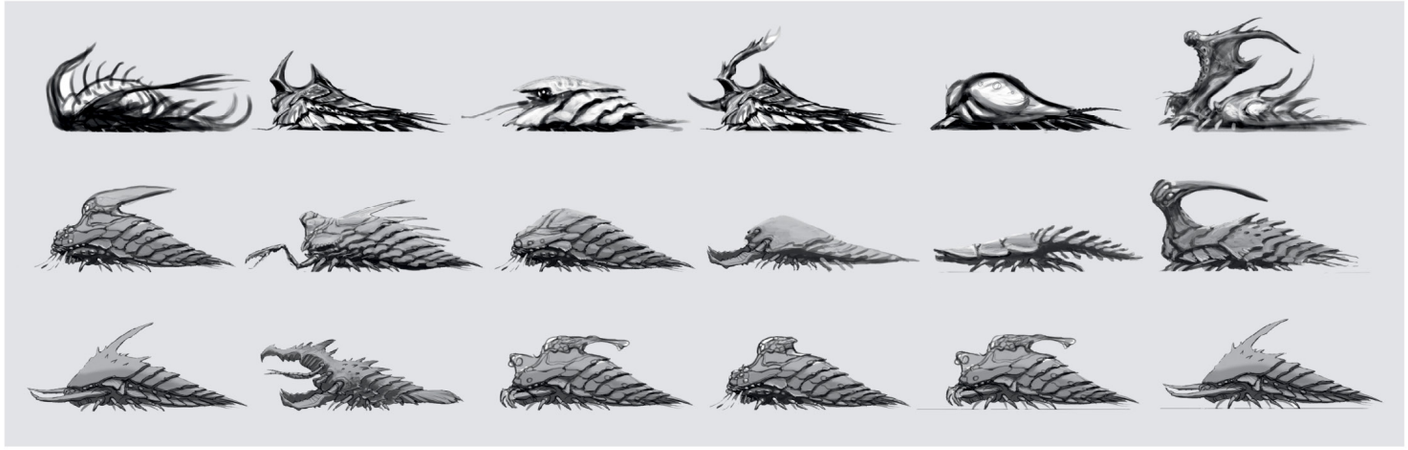


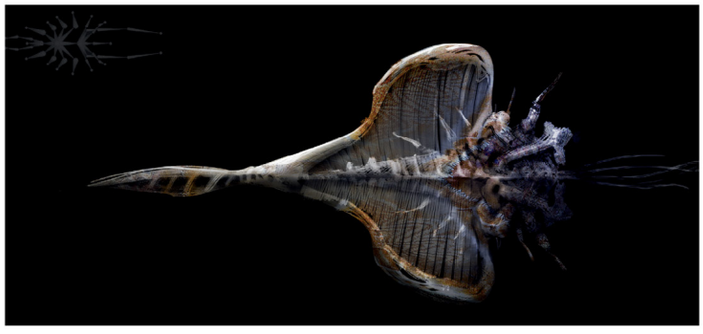
CRITTERS

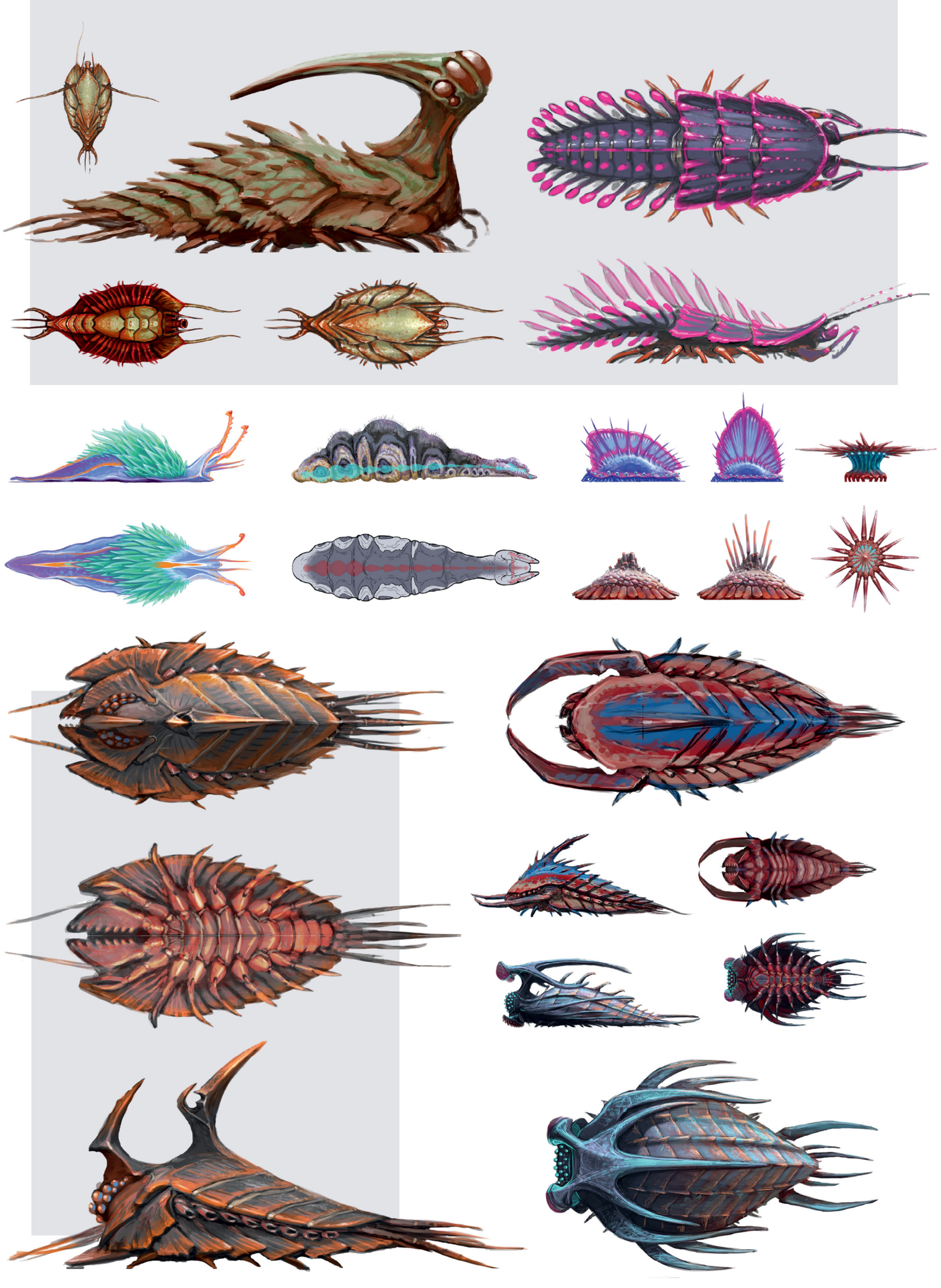
Various small ambient creatures, usually nonaggressive, that crawl or slither around the worlds.

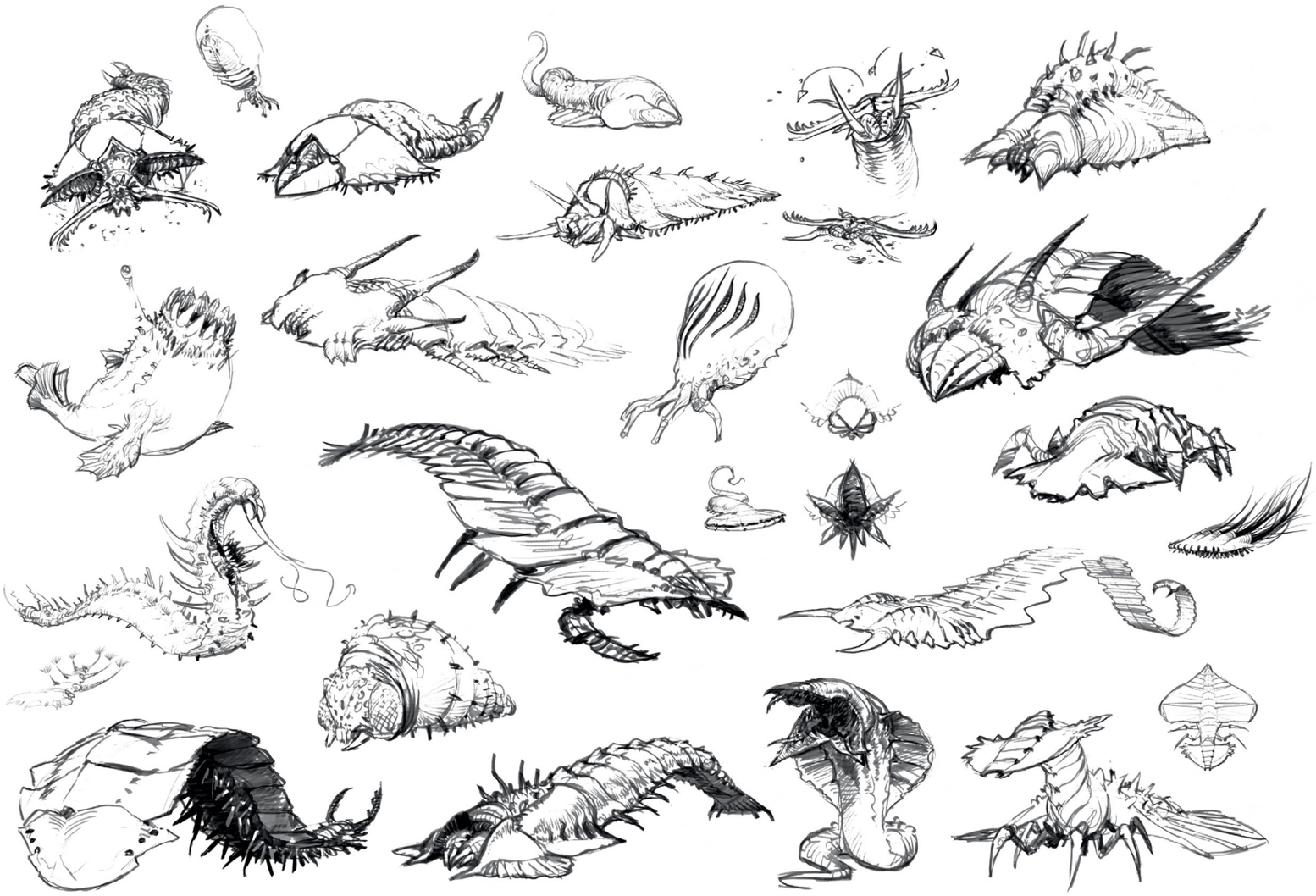


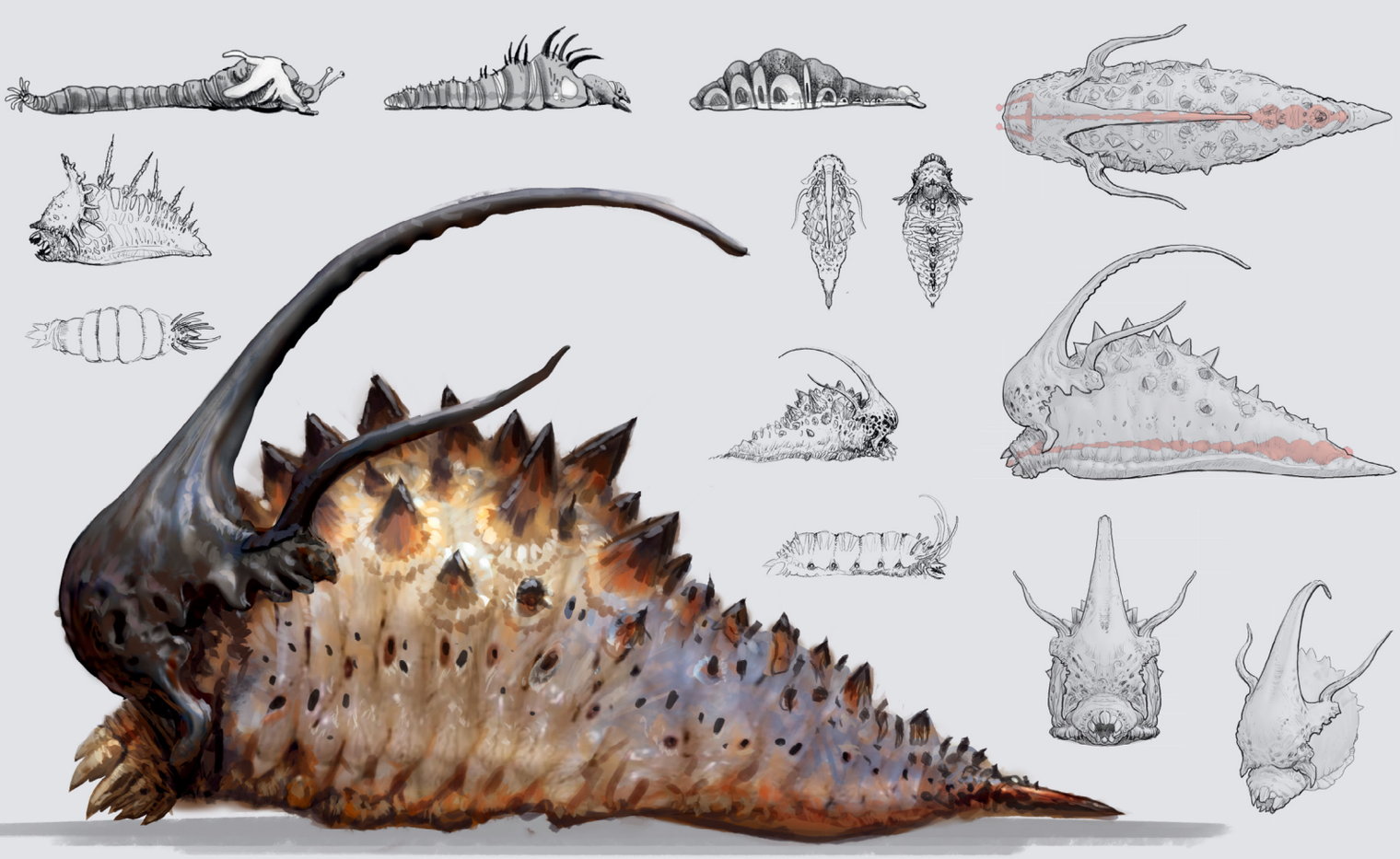


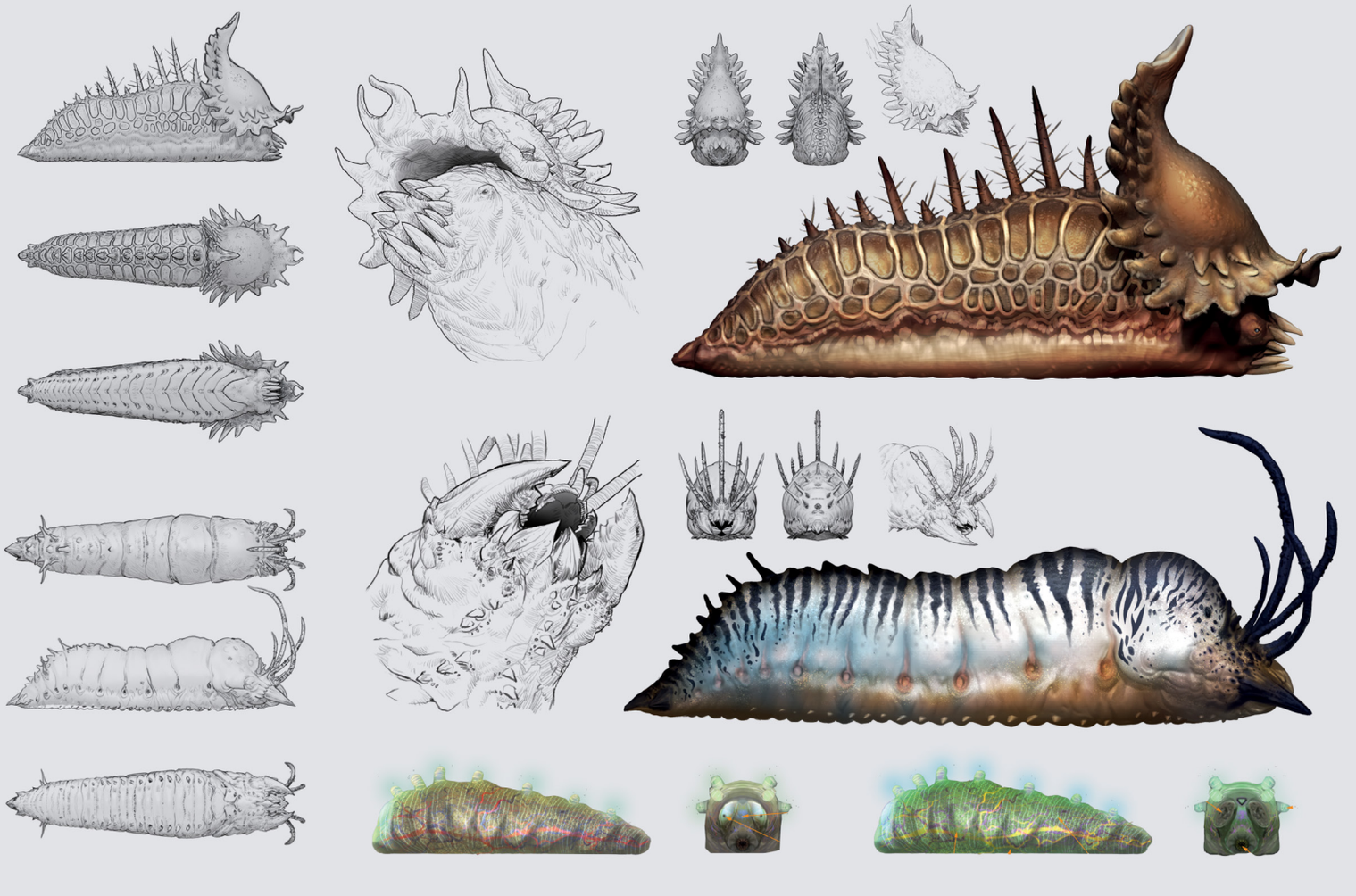


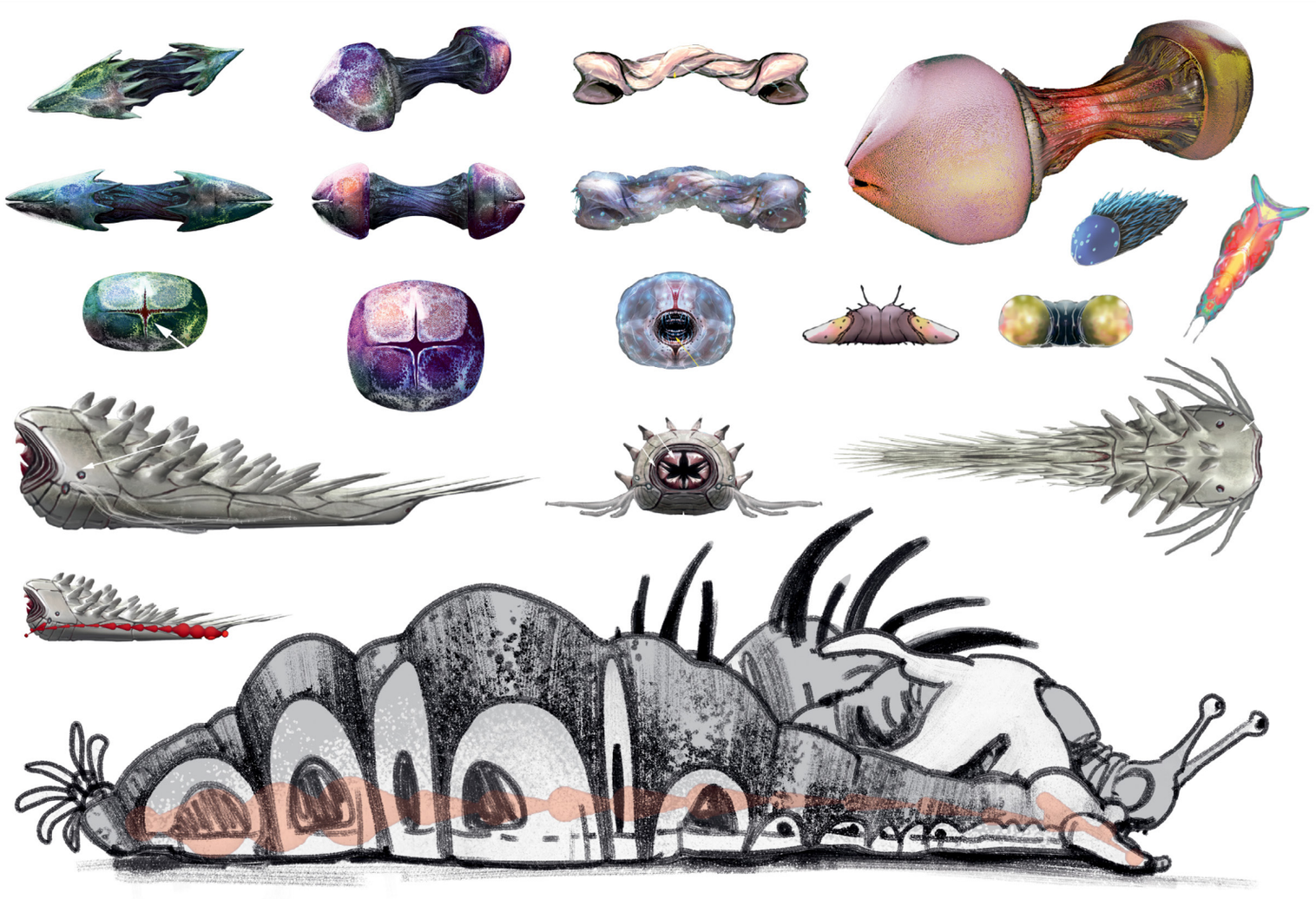


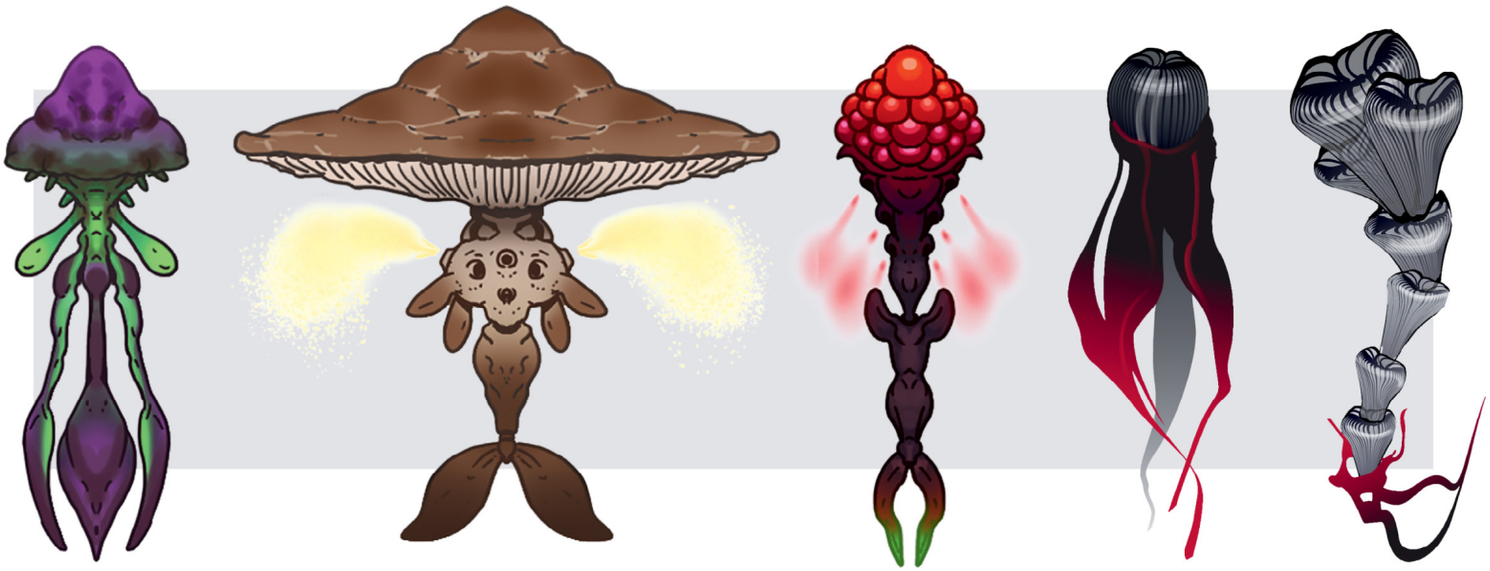


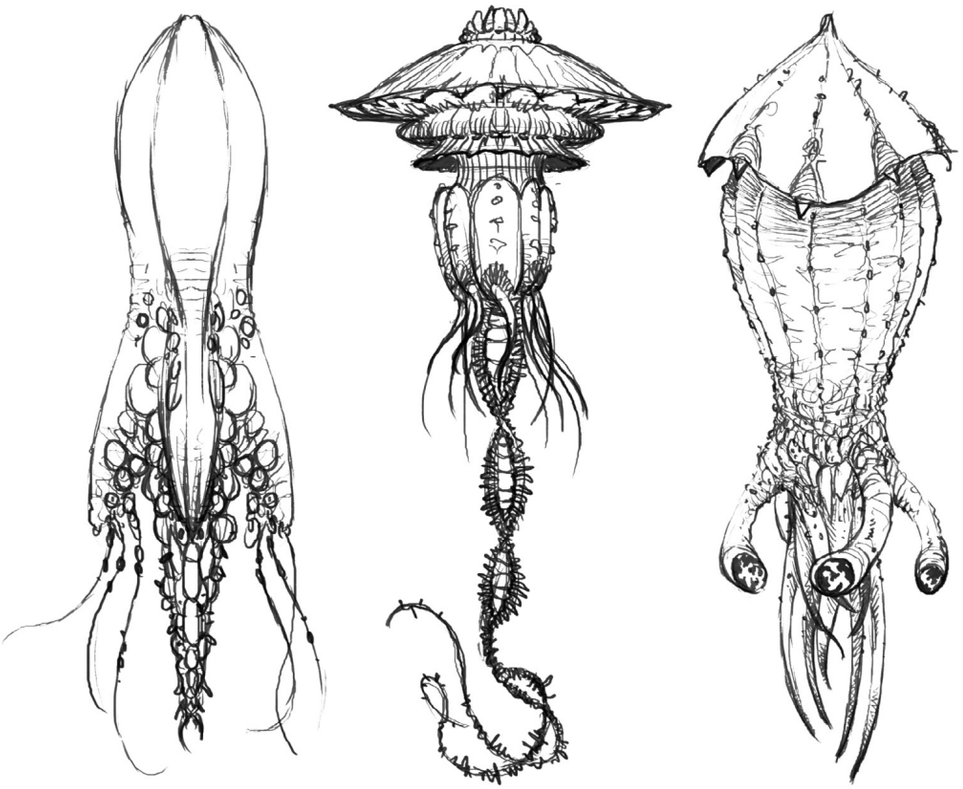






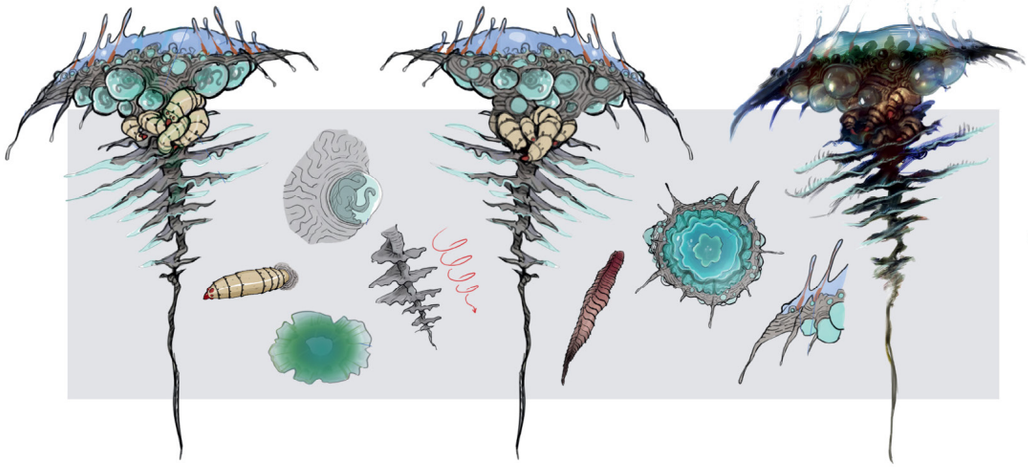






FLOATERS

On the more alien end of the spectrum, these ambient creatures were meant to be the "jellyfish of the sky," bobbing around planets with thicker atmospheres.



A
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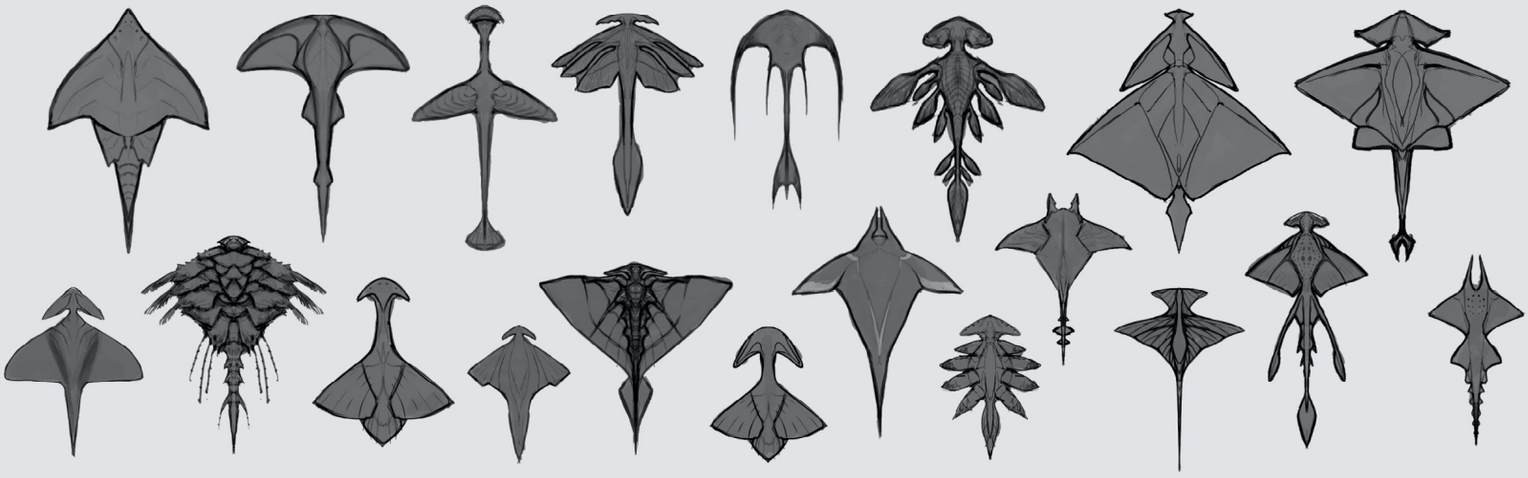
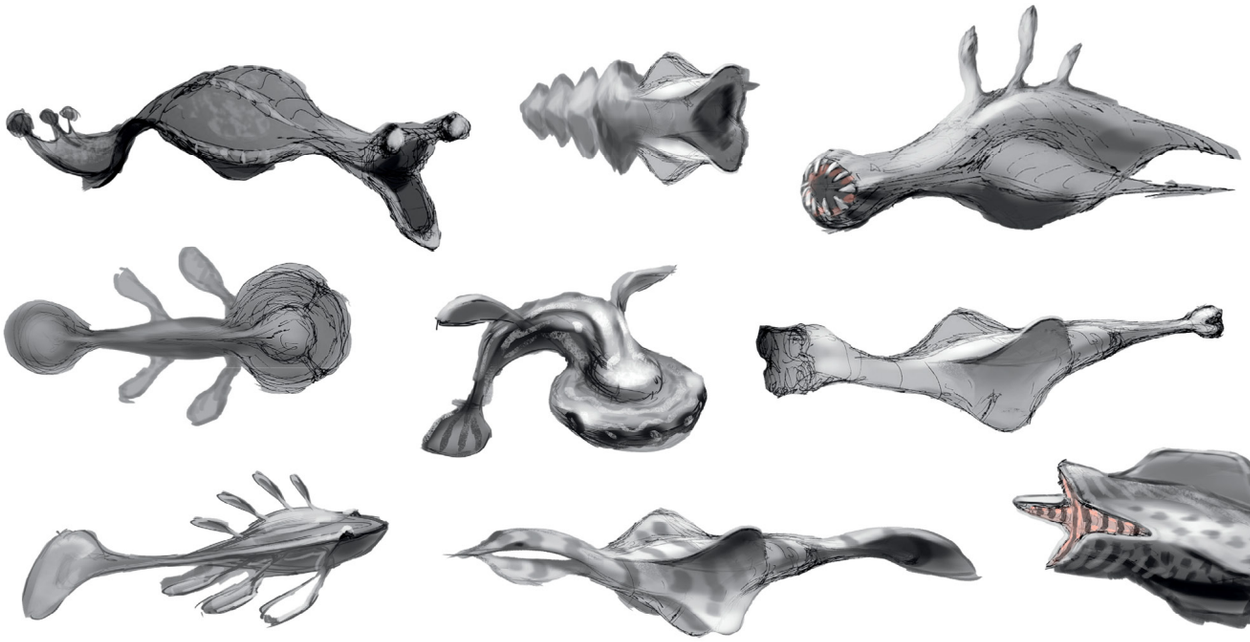
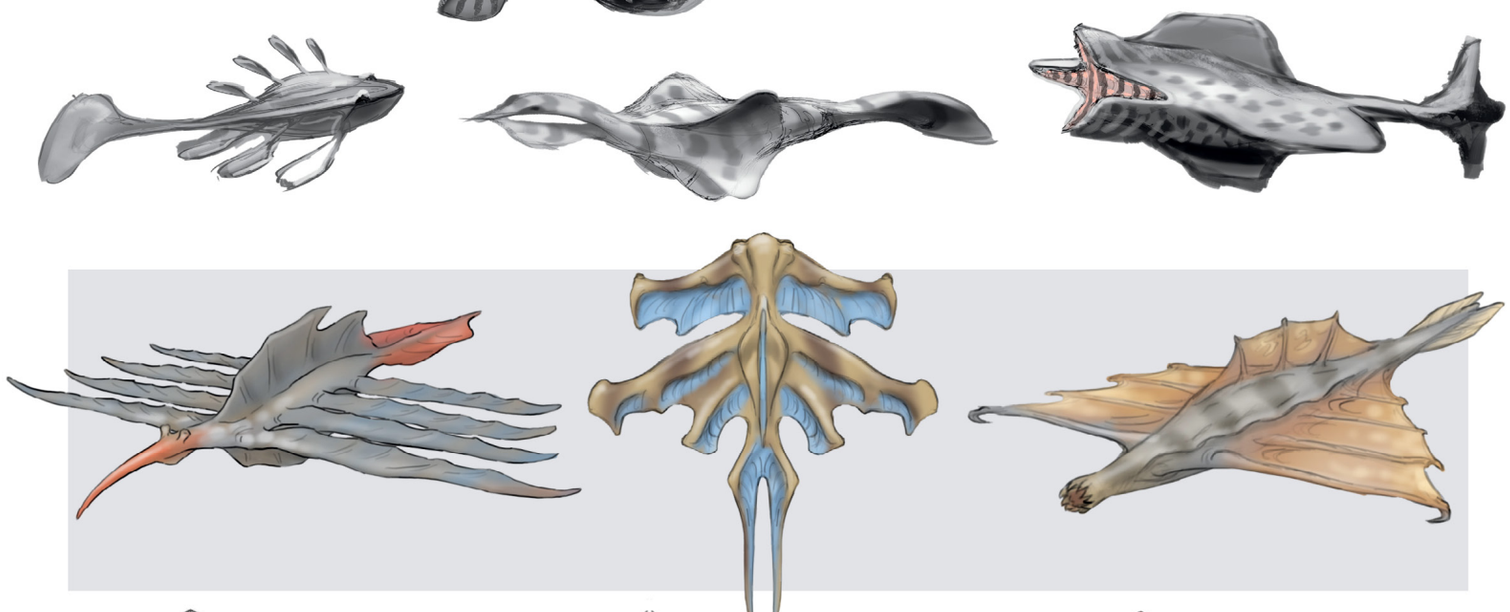
D

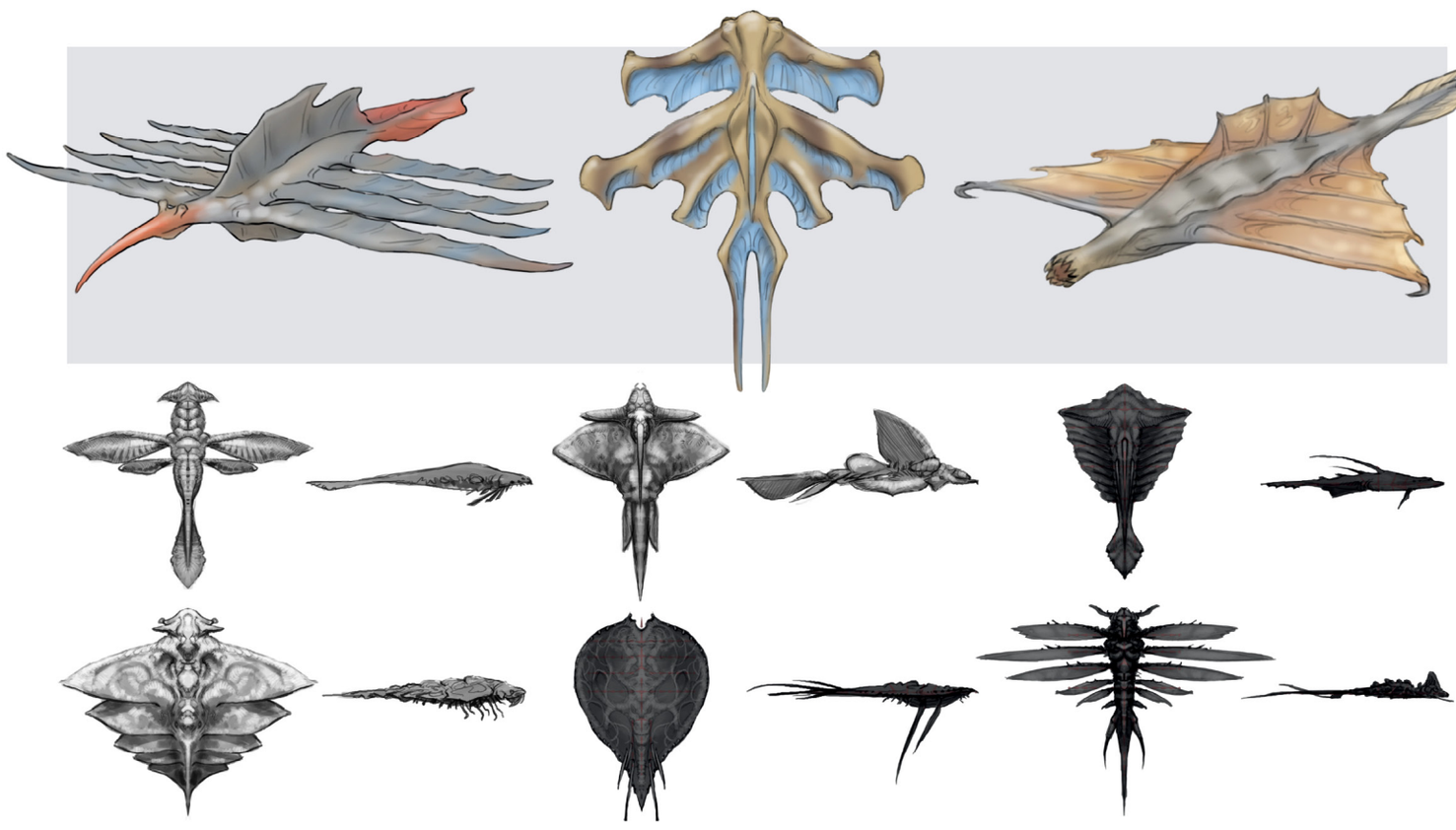


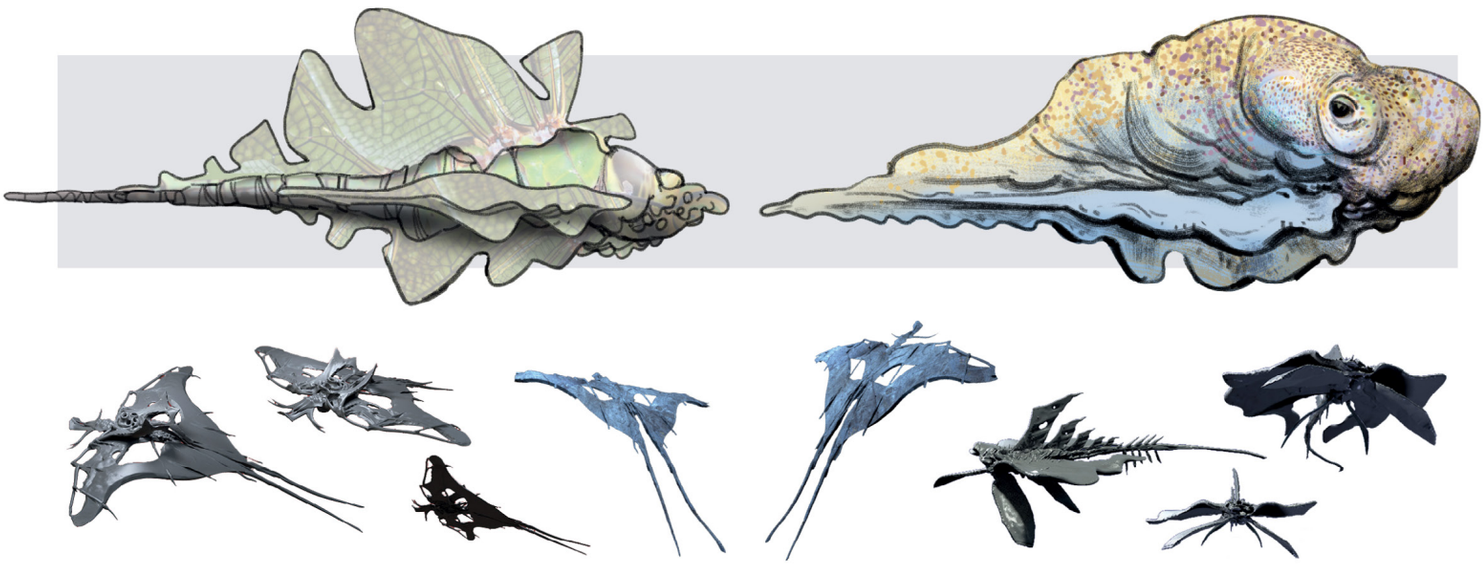


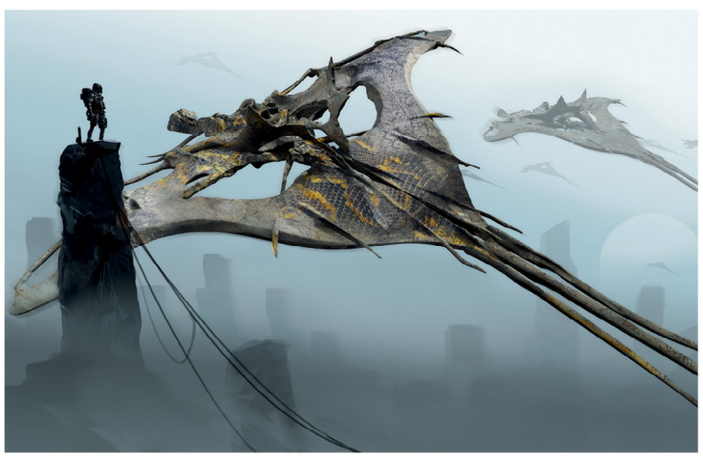
MANTAS

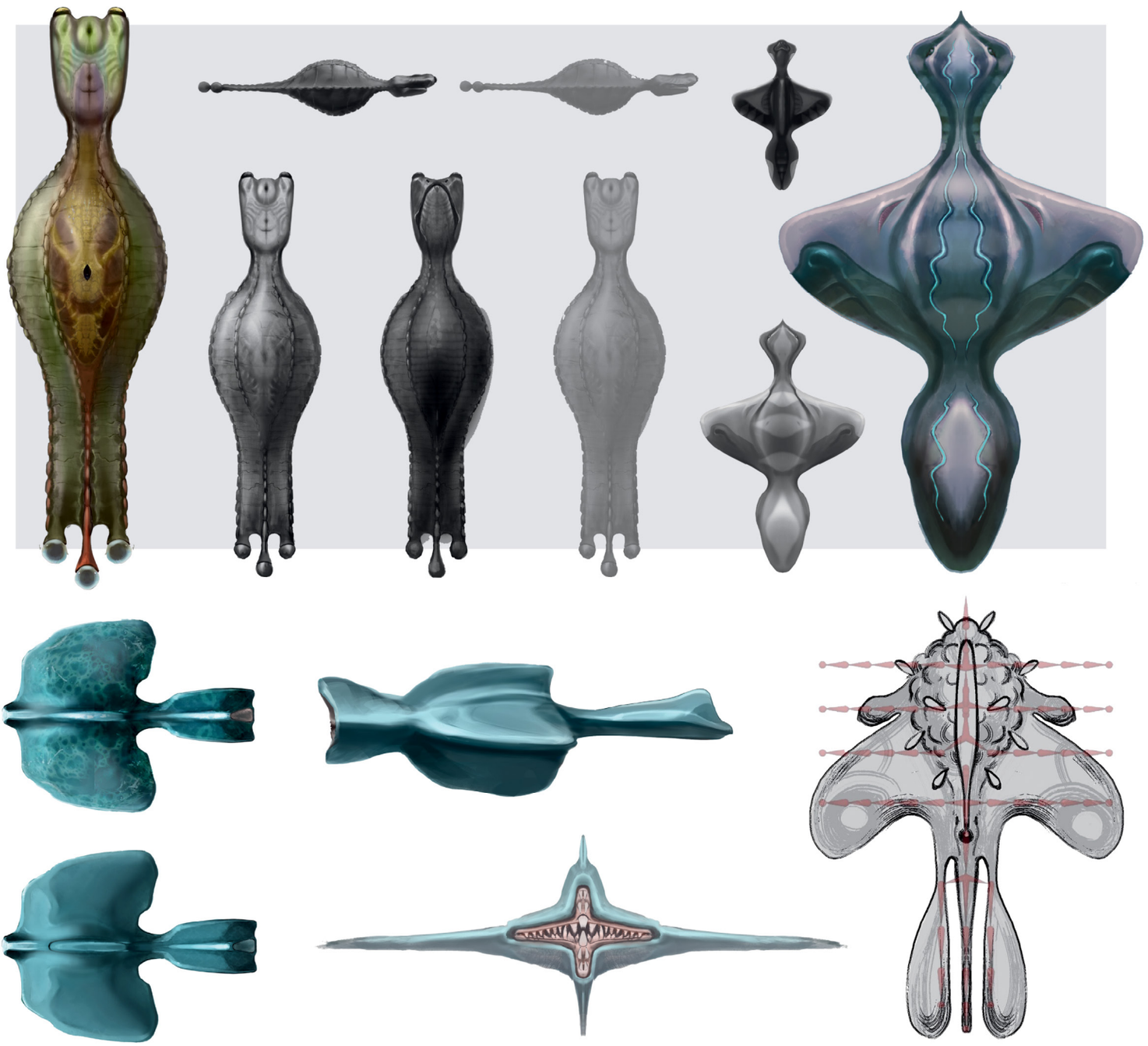
These were originally modeled after ocean-based manta rays, but we switched them to be a variant of Flyers, as there's more player interaction to be had on land than in the water.

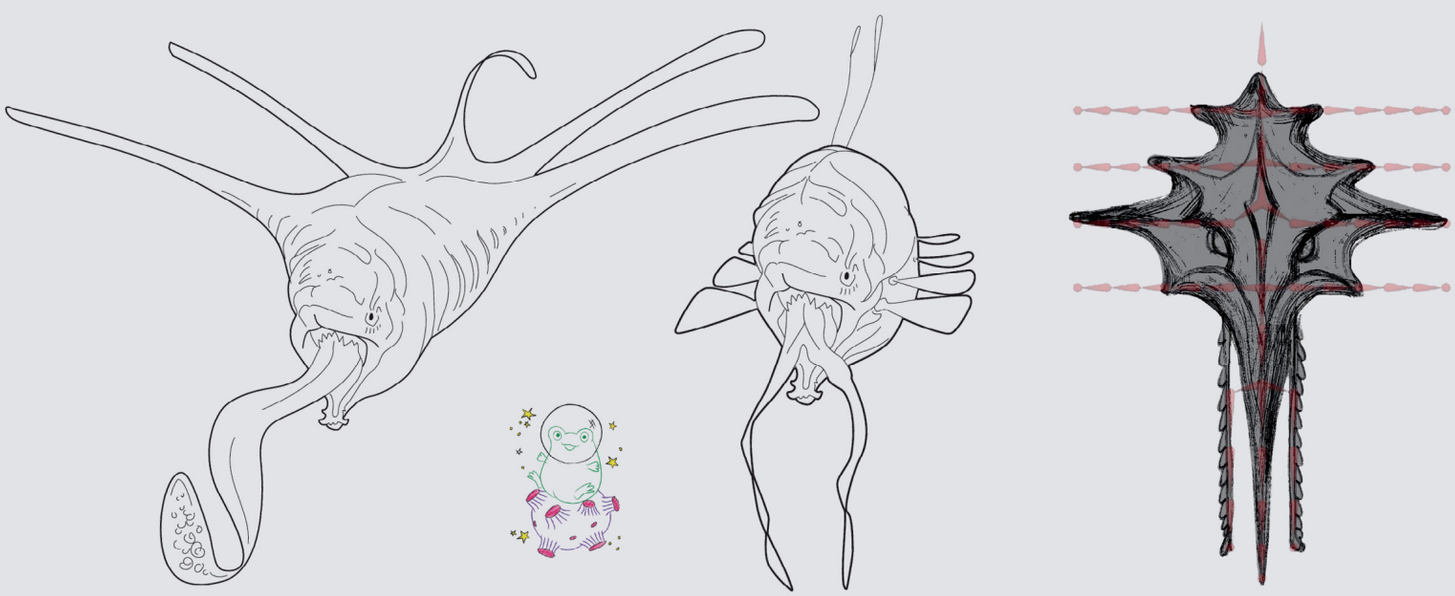






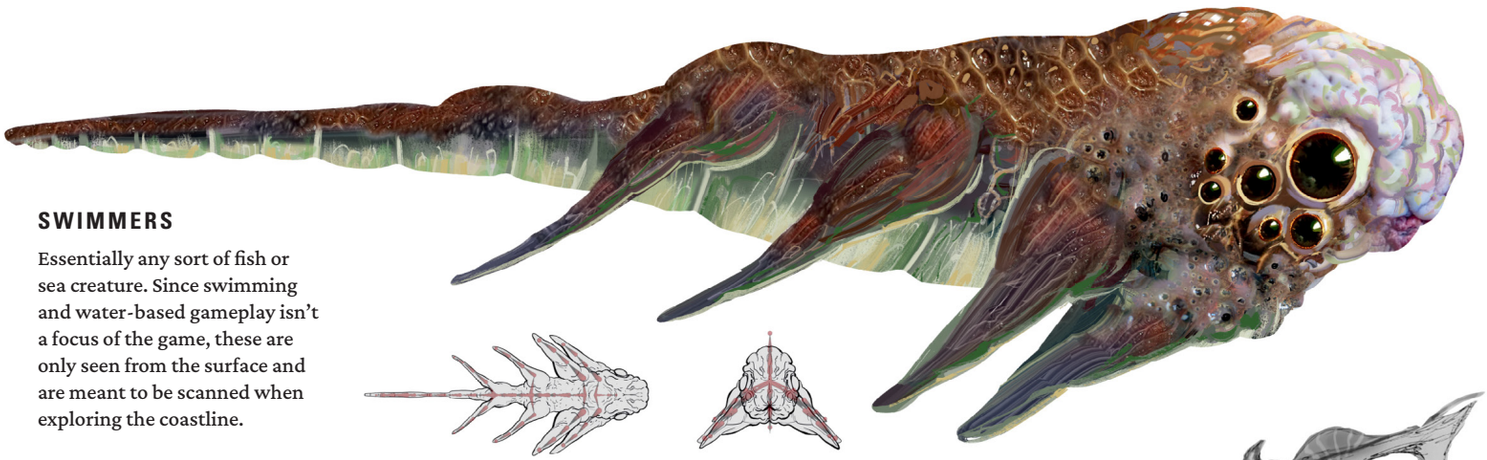


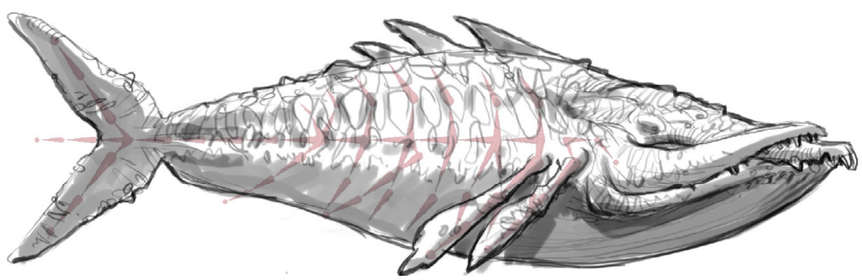


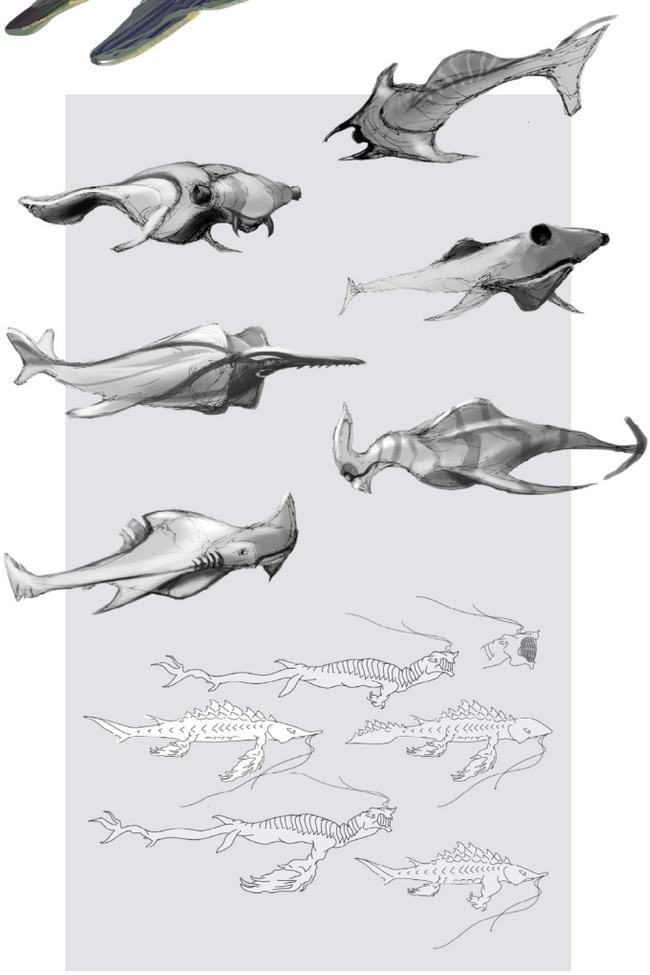


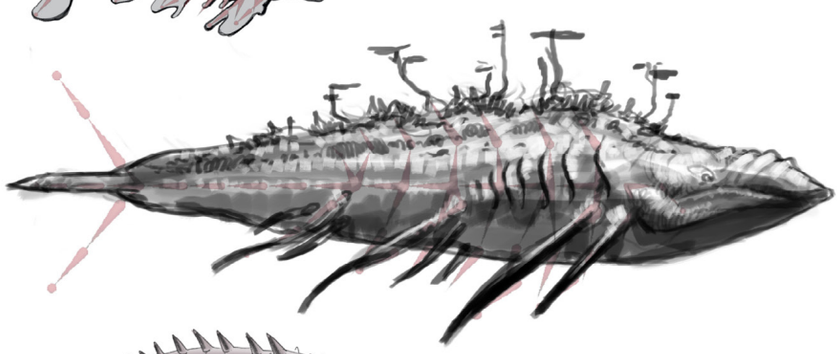
SWIMMERS

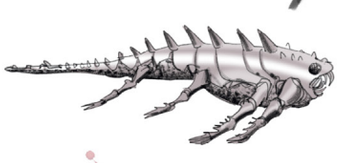
Essentially any sort of fish or sea creature. Since swimming and water-based gameplay isn't a focus of the game, these are only seen from the surface and are meant to be scanned when exploring the coastline.

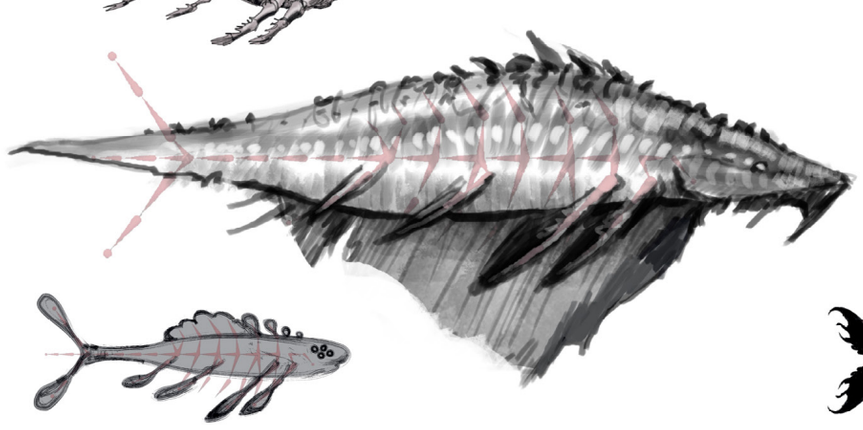


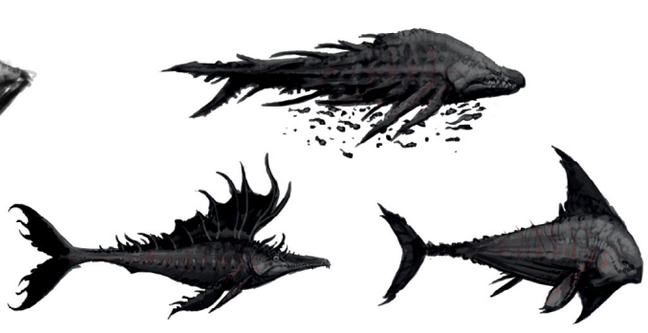


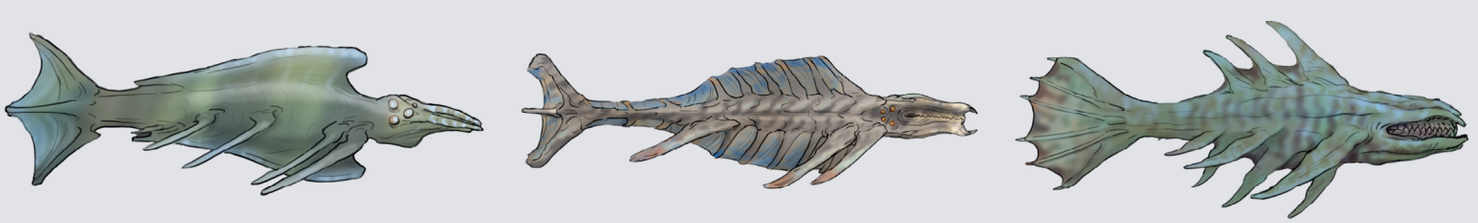


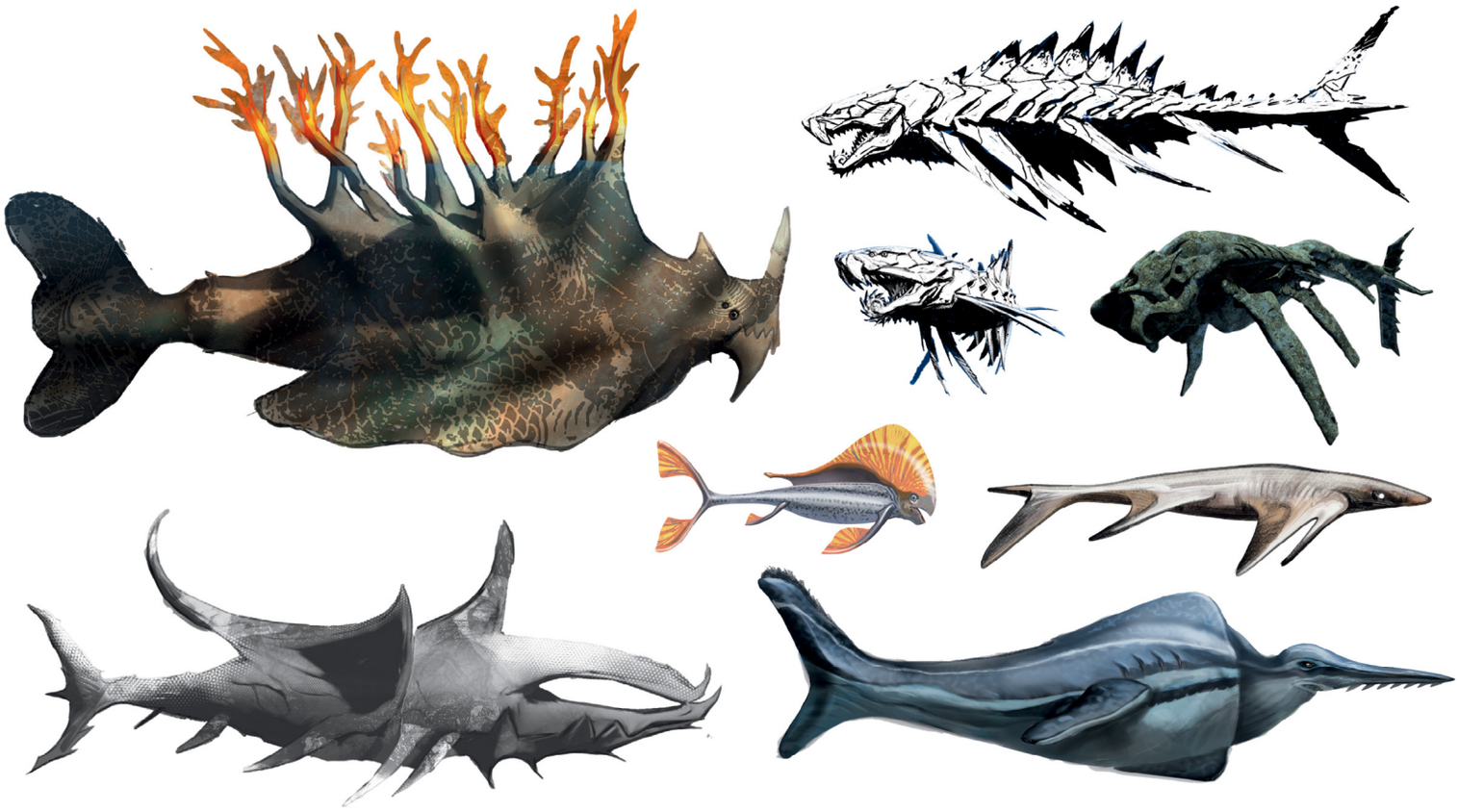


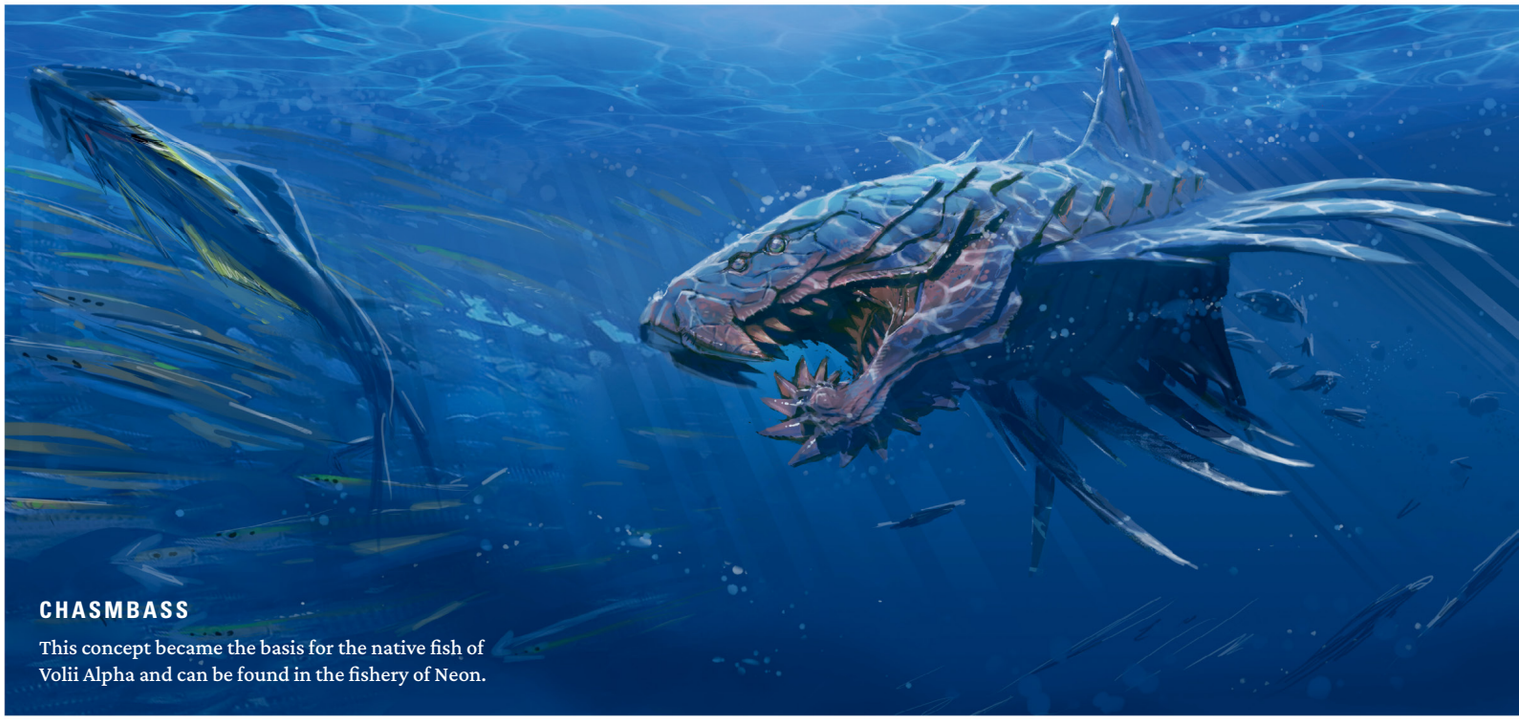










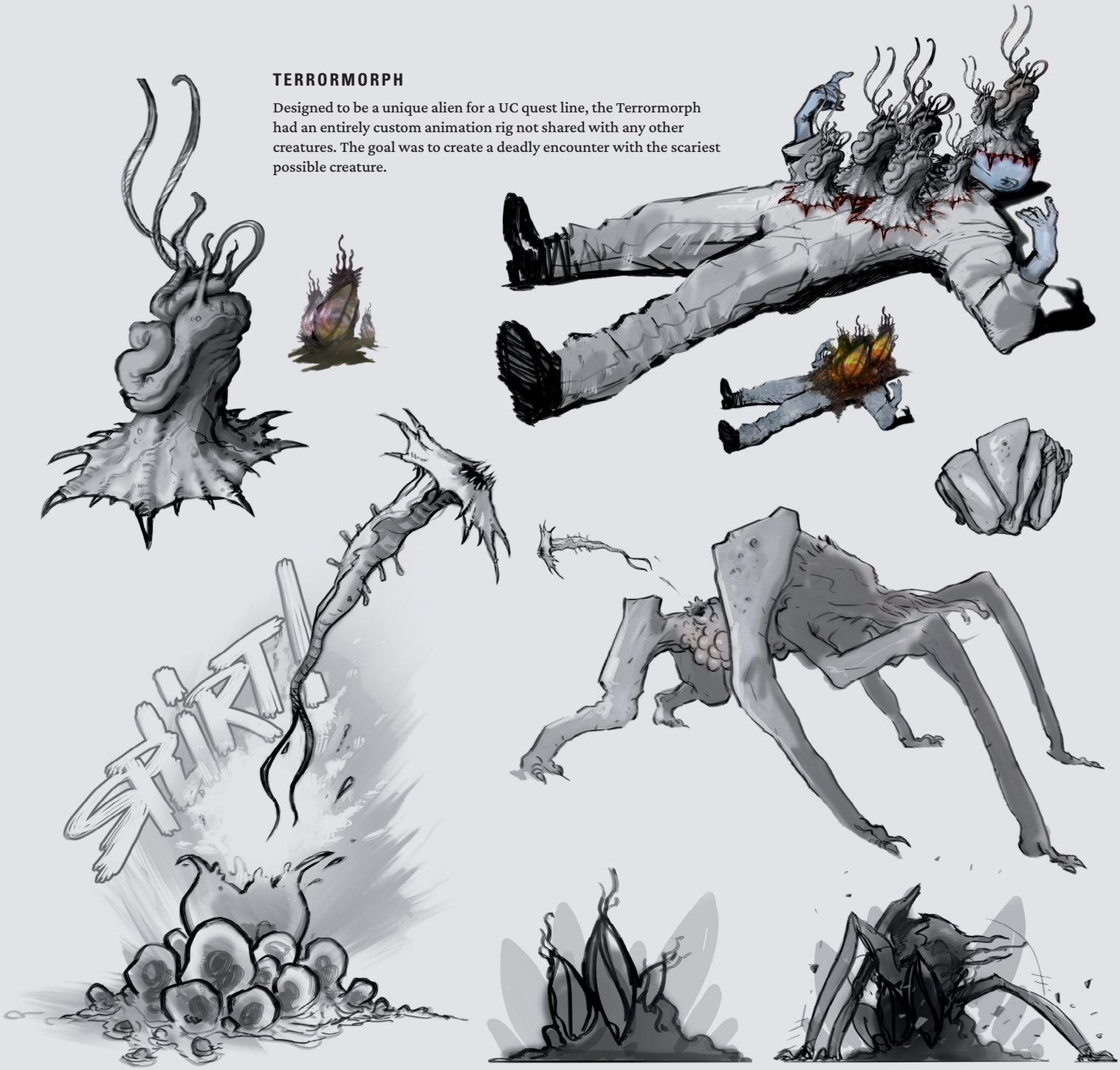


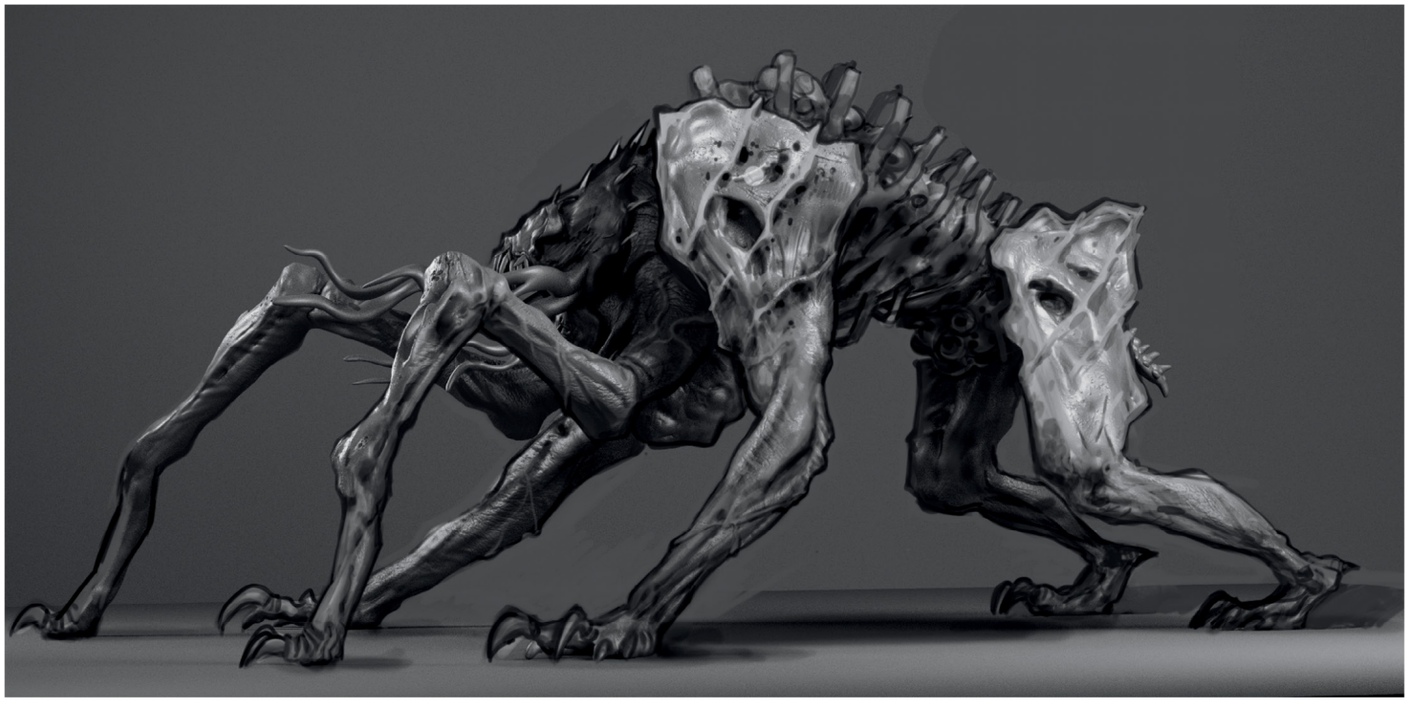
CHASMBASS

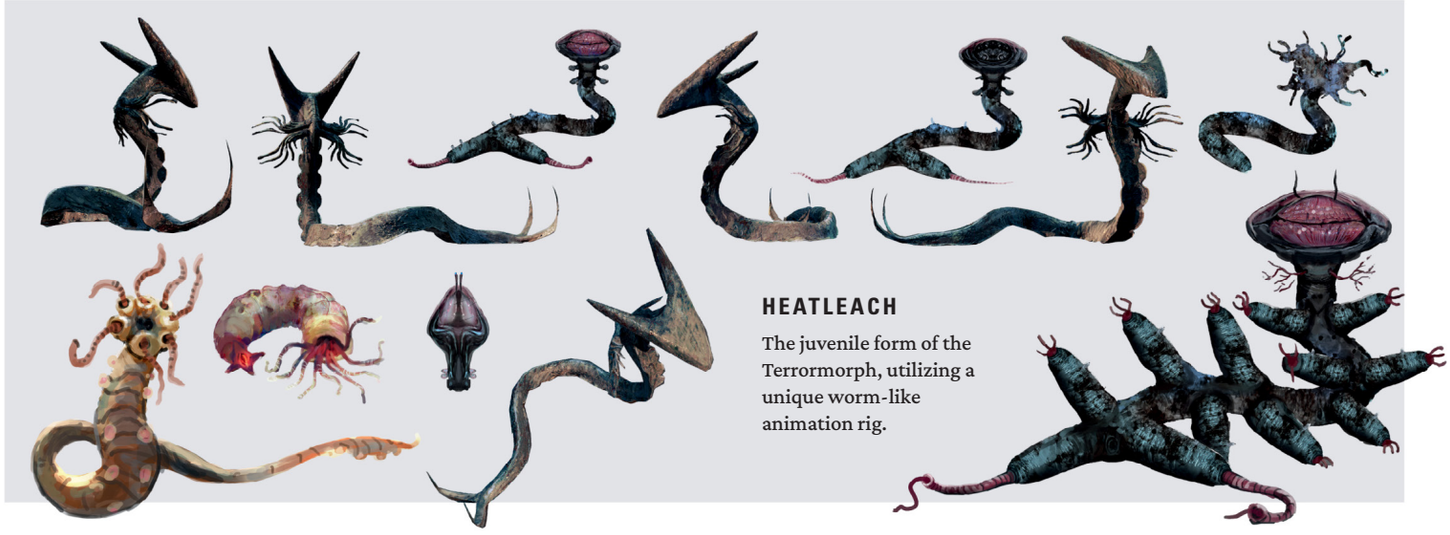
This concept became the basis for the native fish of Volii Alpha and can be found in the fishery of Neon.

TERRORMORPH

Designed to be a unique alien for a UC quest line, the Terrormorph had an entirely custom animation rig not shared with any other creatures. The goal was to create a deadly encounter with the scariest possible creature.

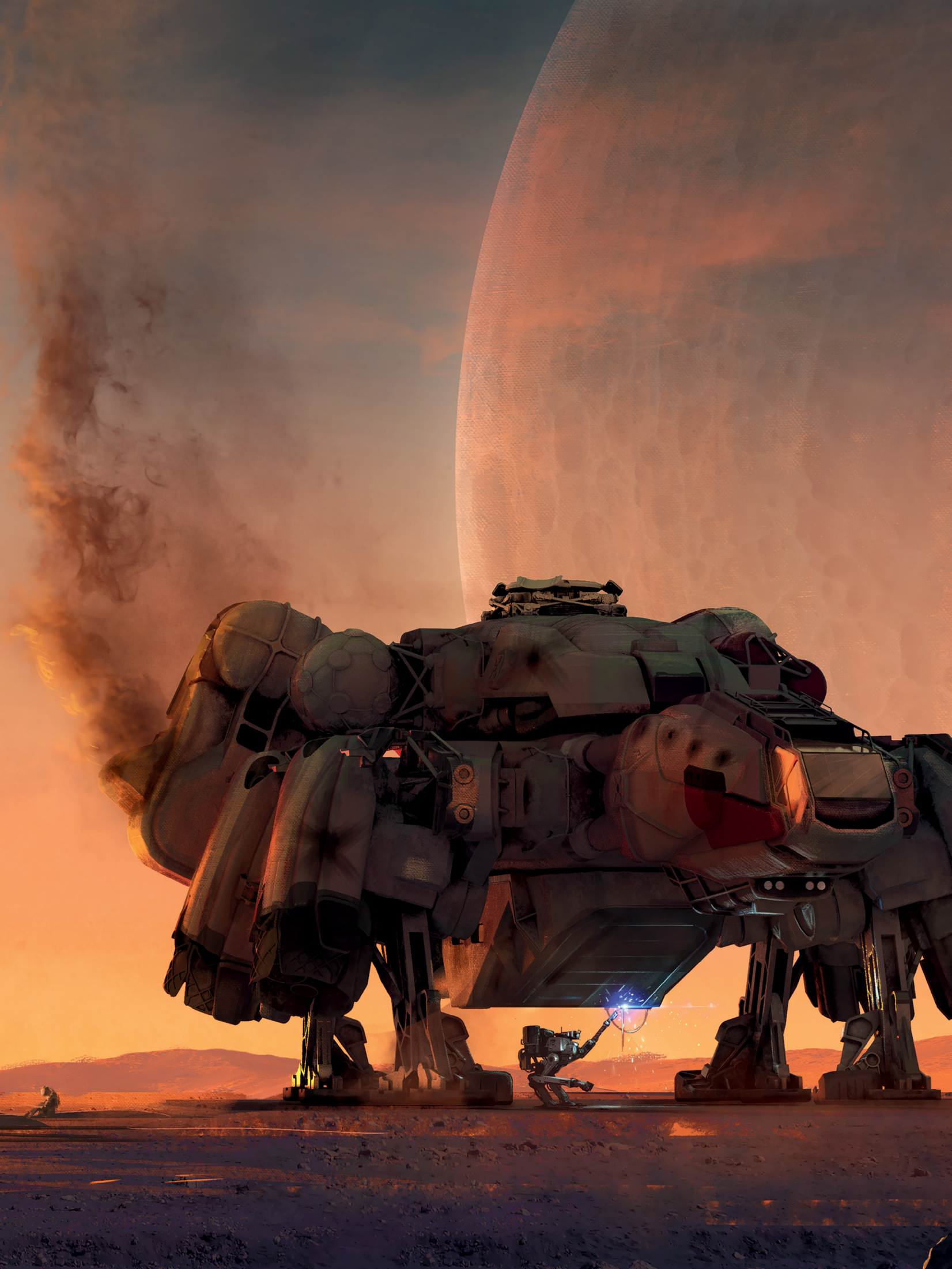






HEATLEACH

The juvenile form of the Terrormorph, utilizing a unique worm-like animation rig.



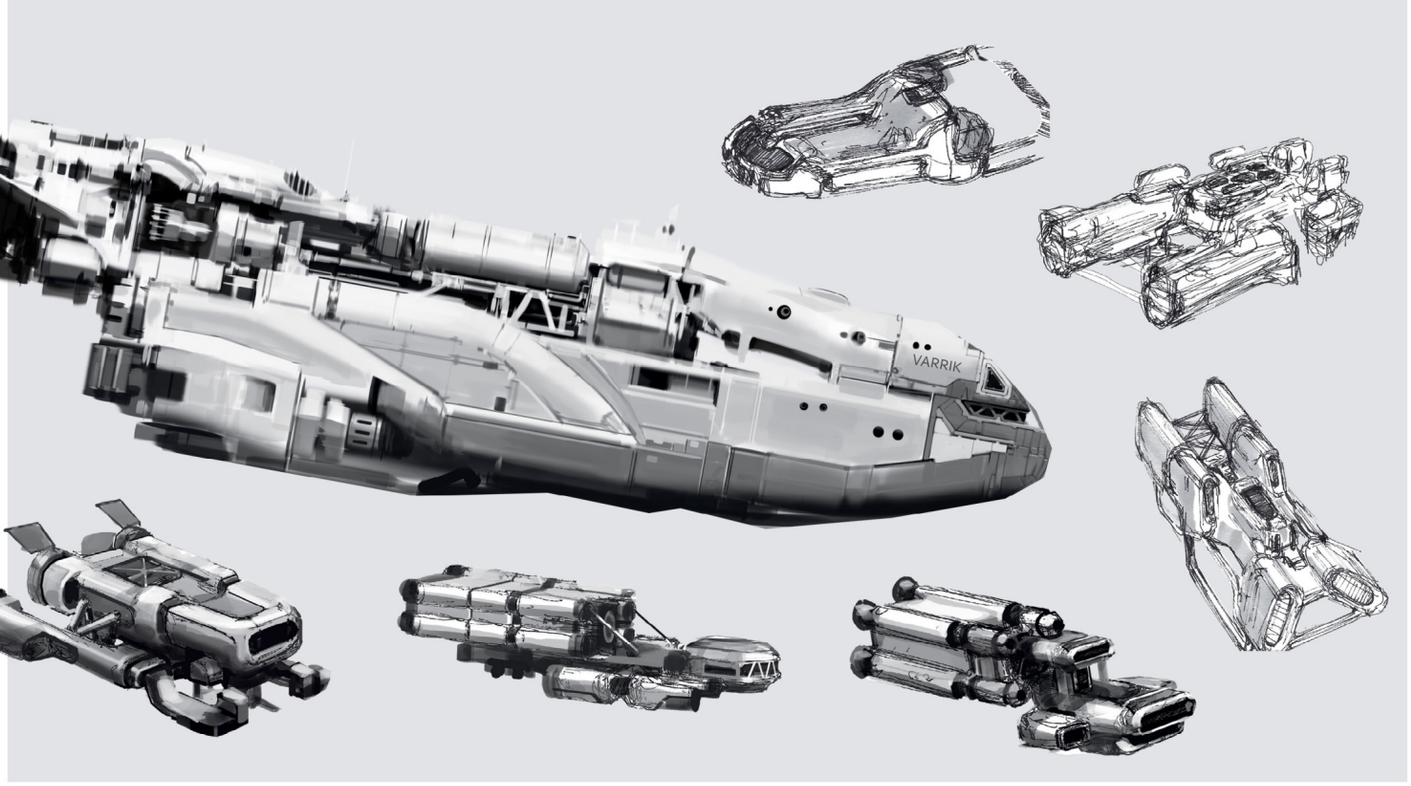
CHAPTER 4

Spaceships

From the start we wanted our ships to look believable and functional, not too advanced from the aesthetic of space vehicle technology we have today. We established visual rules and guidelines to avoid ship-design tropes common in science fiction, “no wings allowed” being the primary one.

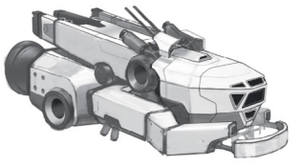
A key goal was to allow for heavy customization of ships so players could experience pride in the creation of their vessel. This evolved from a somewhat superficial array of modifiable components into a full-fledged modular ship-building system. A rigid grid-based connection system was developed to allow for universal interchangeability between all parts. Different brands would provide modules with various aesthetics, allowing the player to keep a unified look or mix and match styles to come up with something fresh.

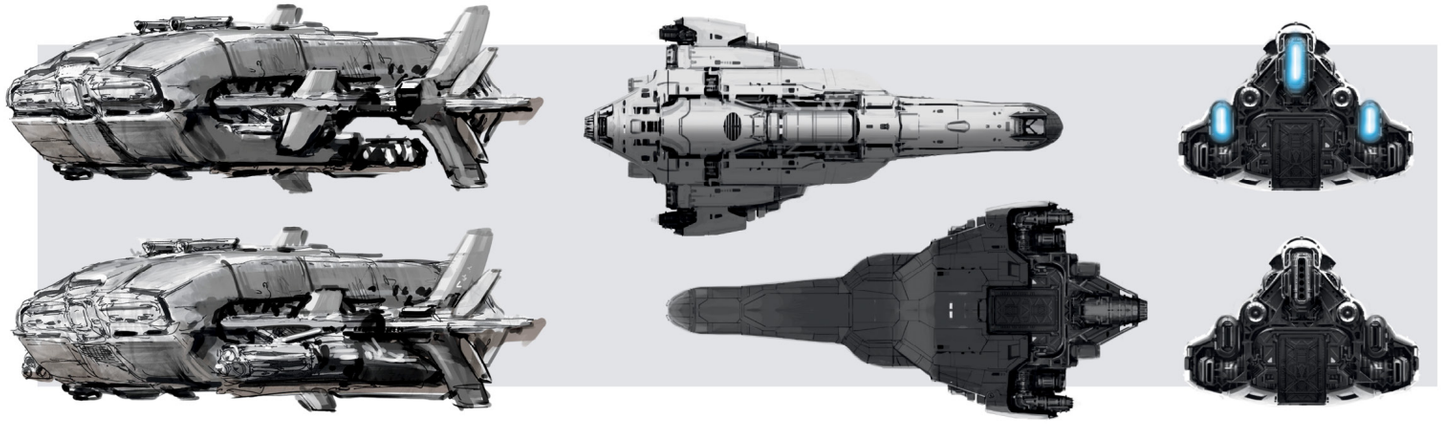
This was a significant design challenge, as it wouldn’t be as simple as designing an entire ship concept. Instead, the designing happened in 3D blockouts that could be tested in the engine to ensure the player could build a variety of appealing ship designs.

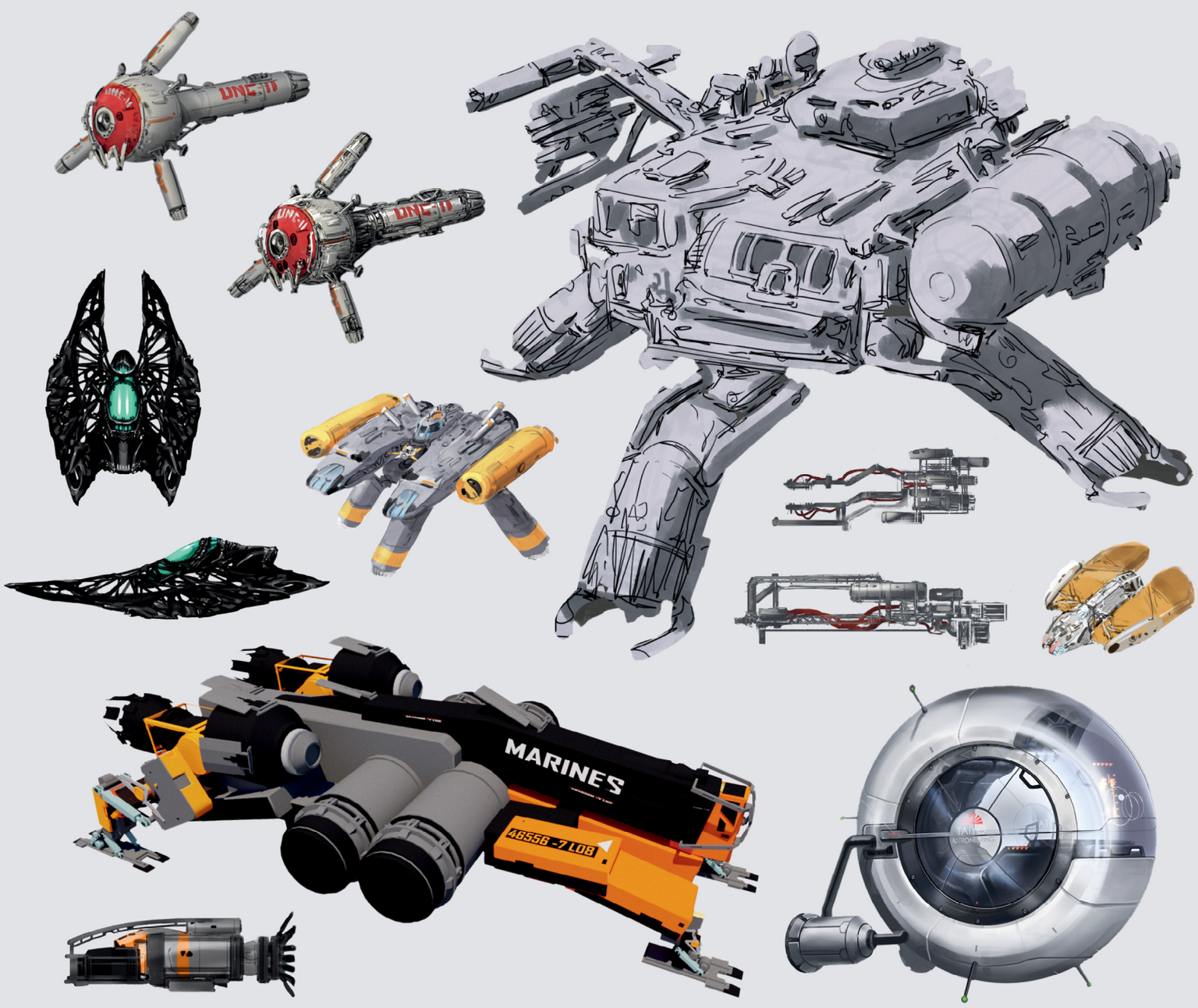


EARLY SPACESHIP EXPLORATION

As in other visual categories, we tried anything and everything in the early blue-sky stages of development. Some were pretty far out in terms of practicality, but it's still a useful process where concept artists can exercise their creative muscles.

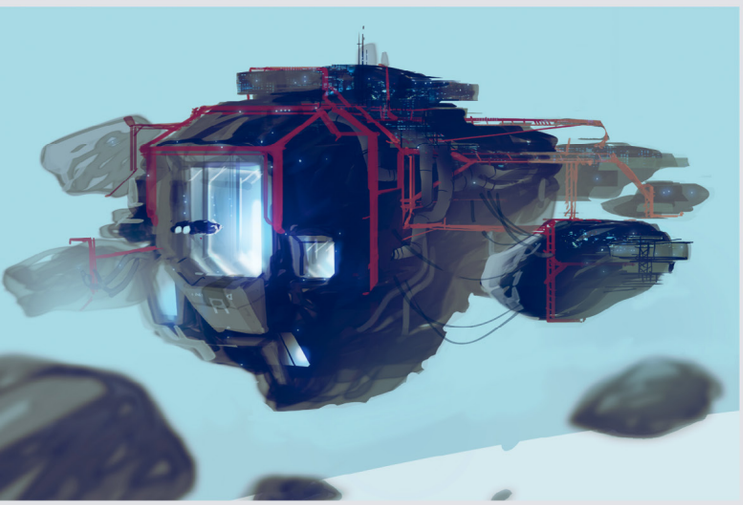


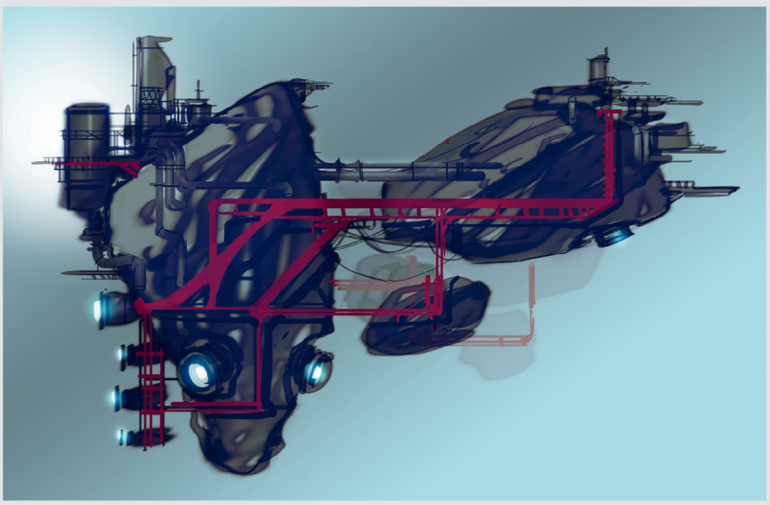


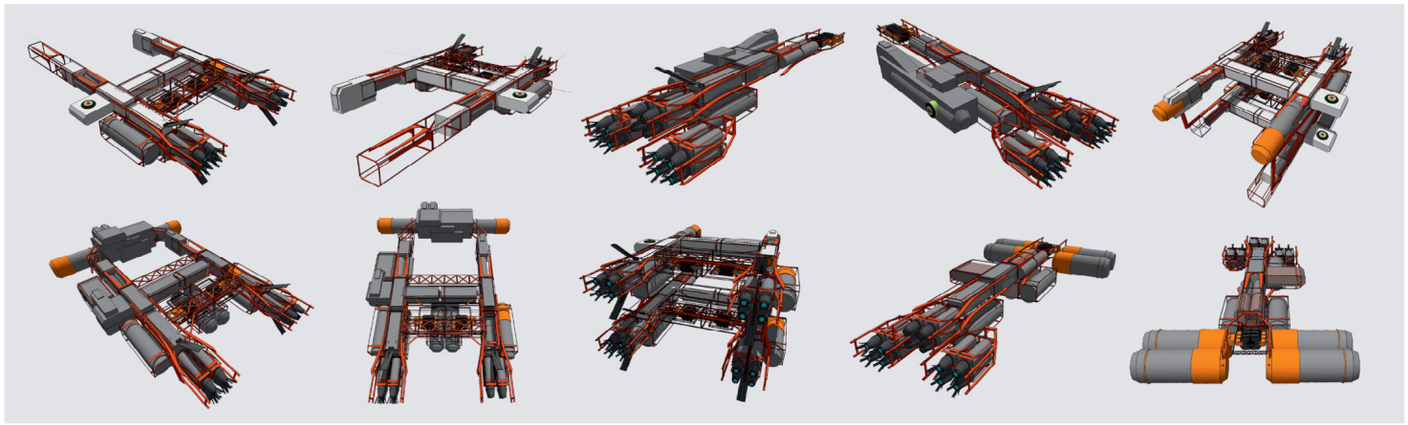

MARINES

ASTEROID SHIPS

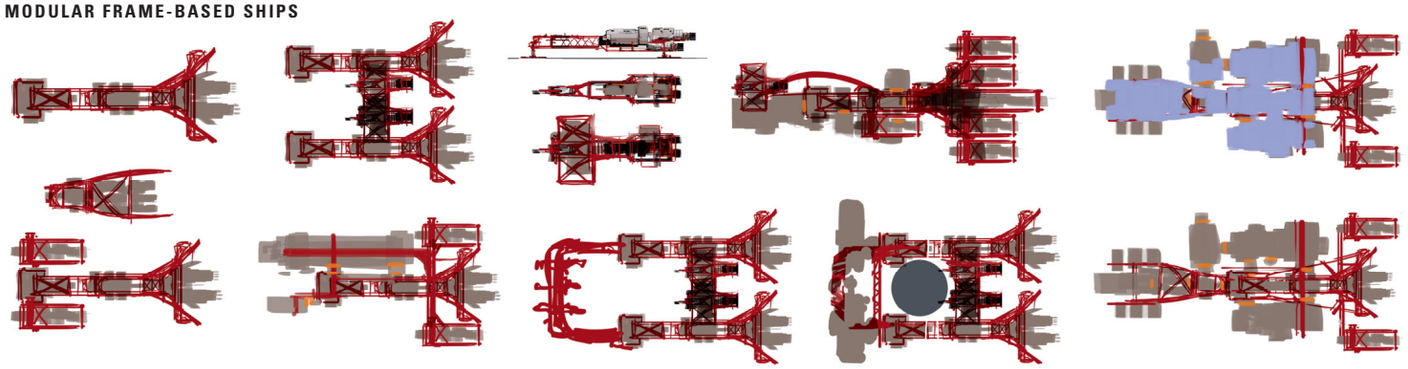
An early series of concepts explored a ship built partly out of asteroid chunks, utilizing the dense mass of the rock for structural integrity and defensive capabilities. Although we didn't pursue this for ships, we did build a star station that was integrated into an asteroid.

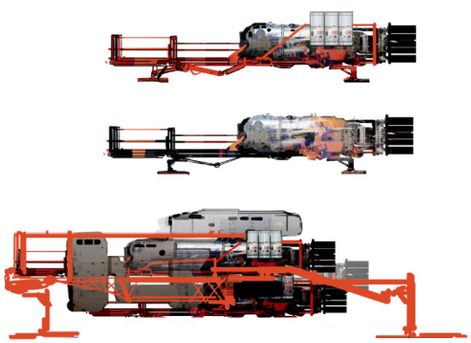


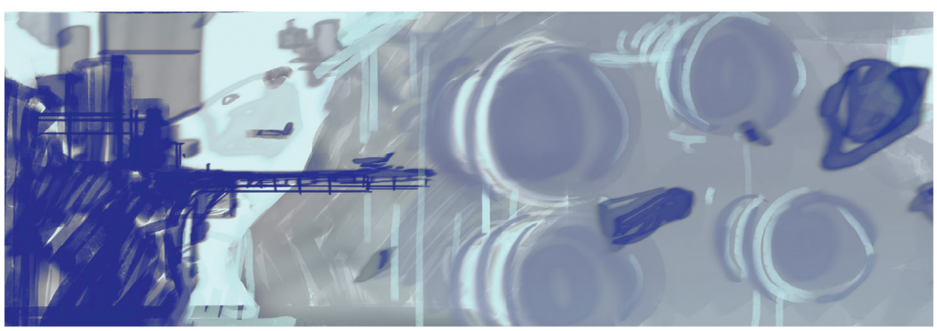




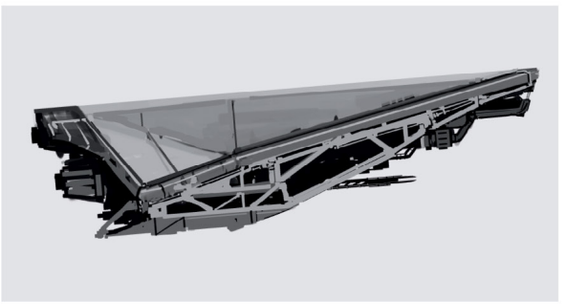
MODULAR FRAME-BASED SHIPS

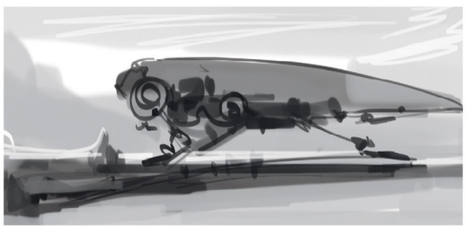




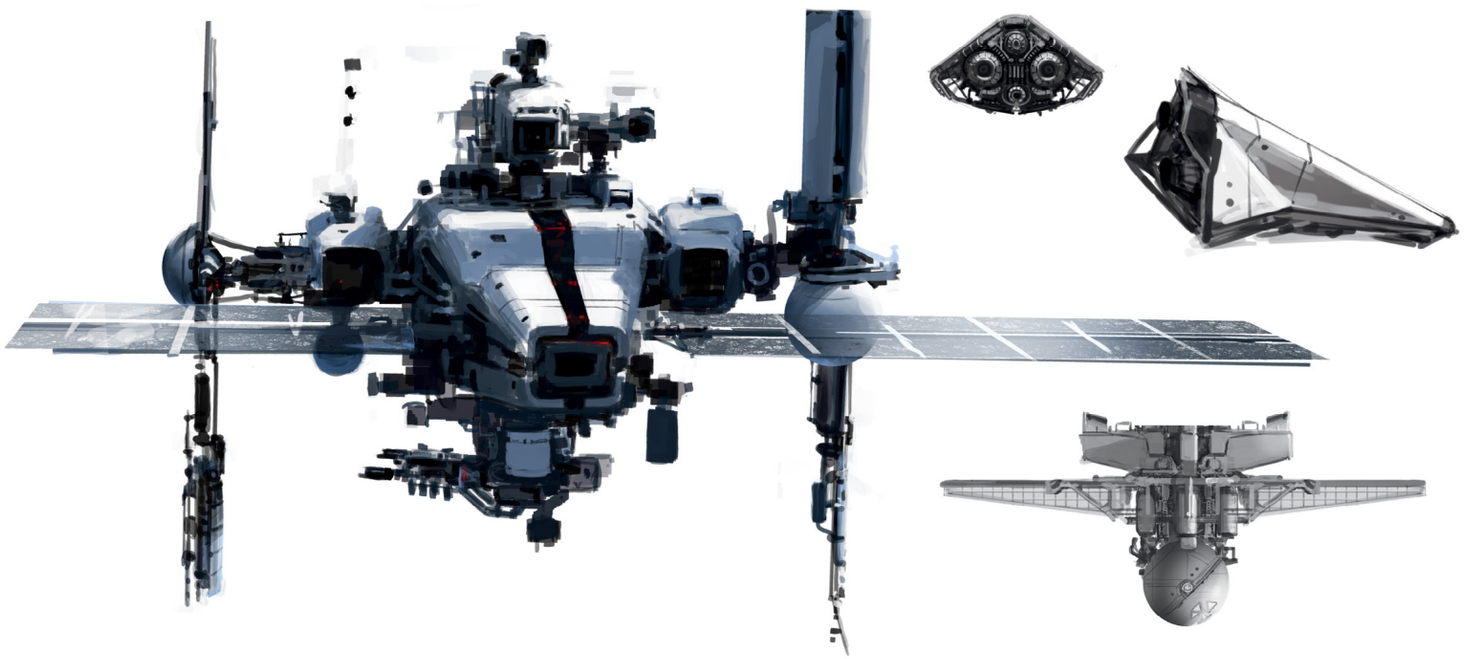


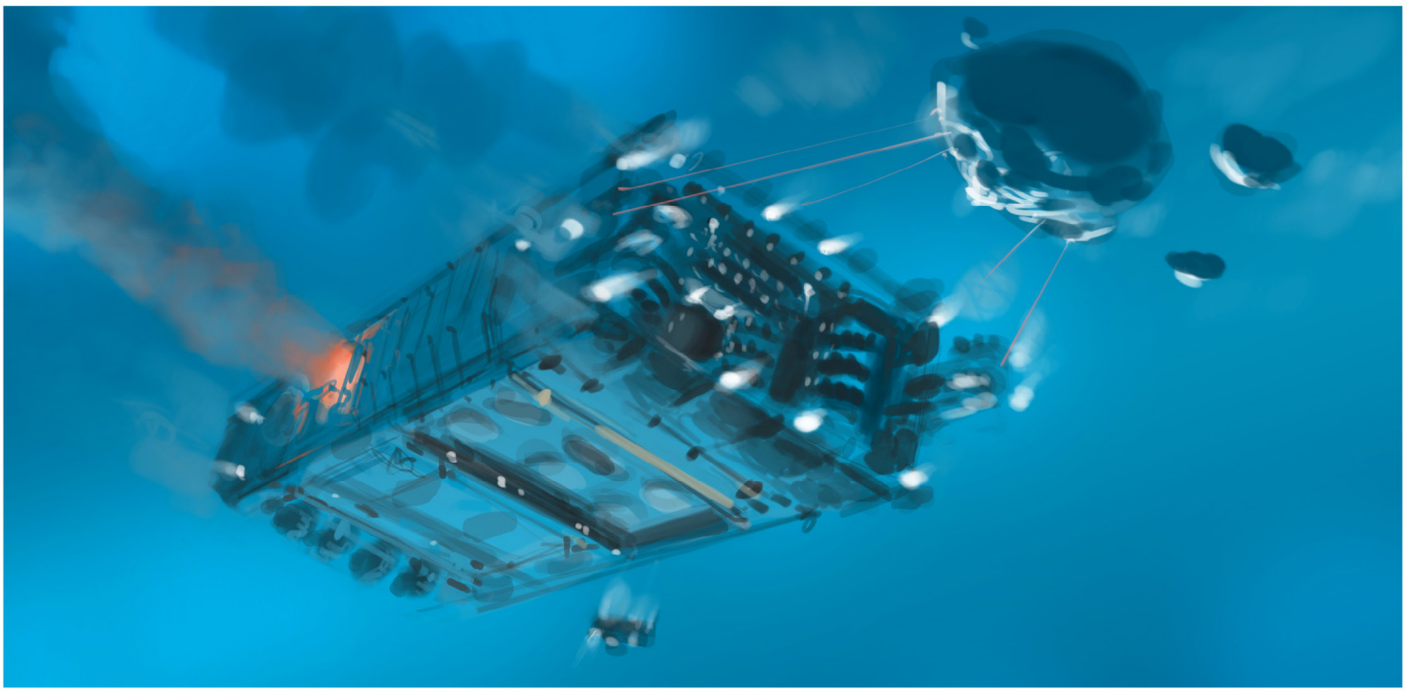
EARLY ASTEROID MINING IDEA





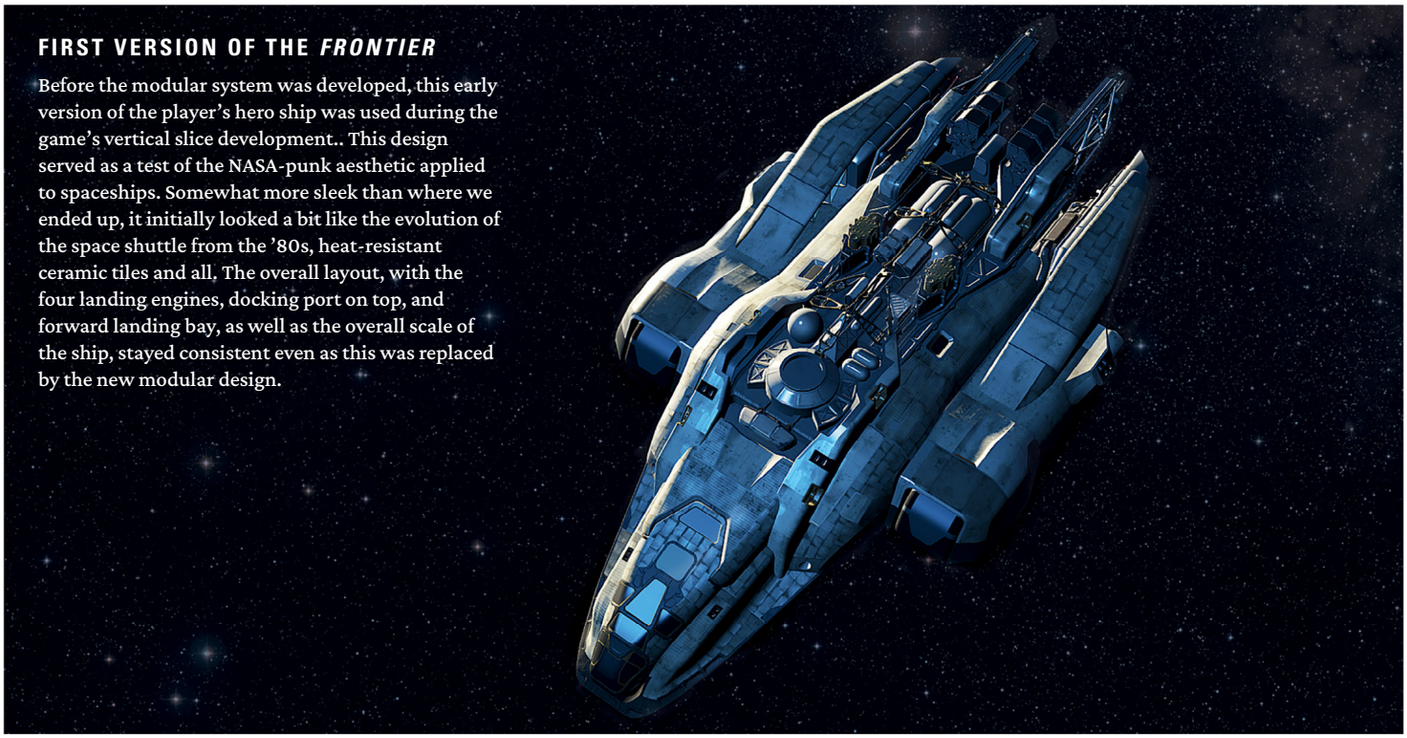
HIGH-LEVEL EXPLORATION

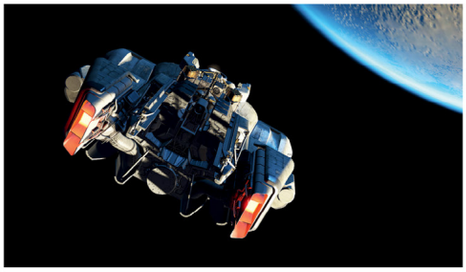


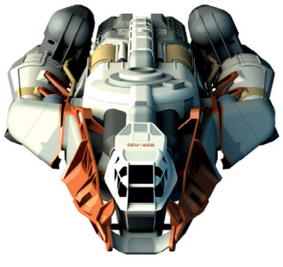


FIRST VERSION OF THE *FRONTIER*

Before the modular system was developed, this early version of the player's hero ship was used during the game's vertical slice development.. This design served as a test of the NASA-punk aesthetic applied to spaceships. Somewhat more sleek than where we ended up, it initially looked a bit like the evolution of the space shuttle from the '80s, heat-resistant ceramic tiles and all. The overall layout, with the four landing engines, docking port on top, and forward landing bay, as well as the overall scale of the ship, stayed consistent even as this was replaced by the new modular design.

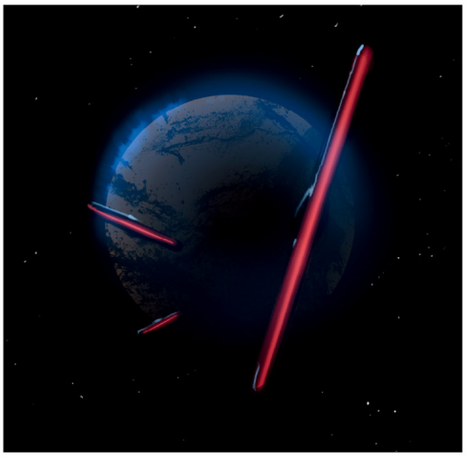


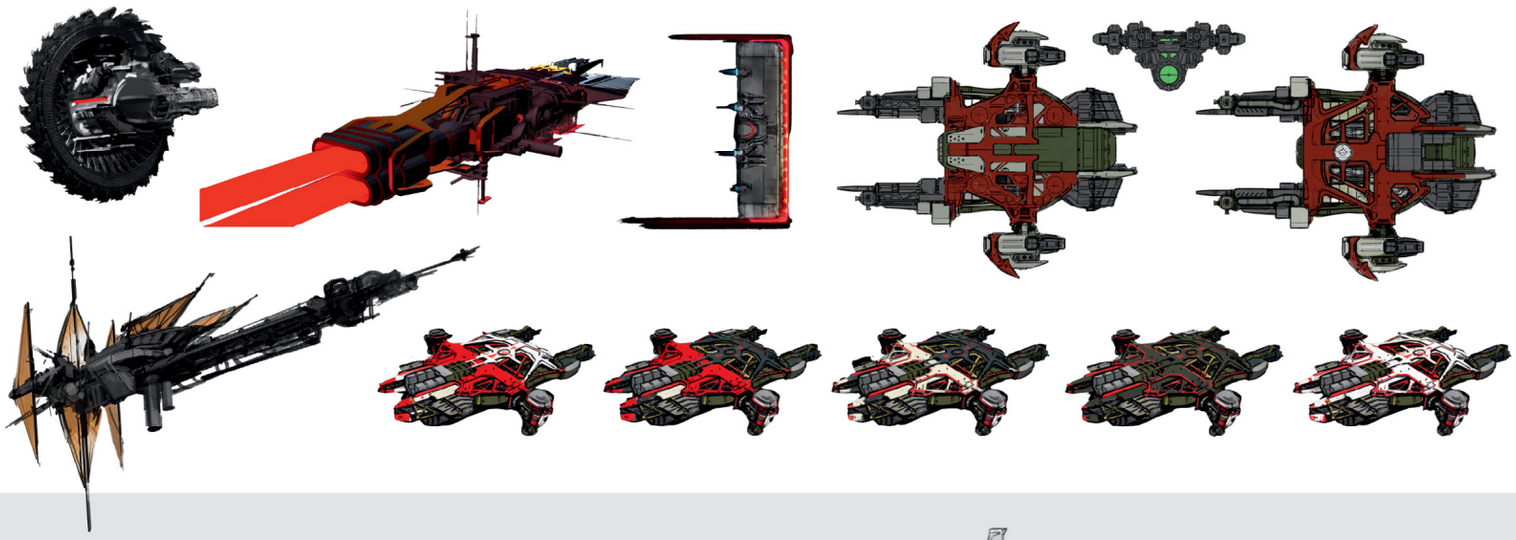


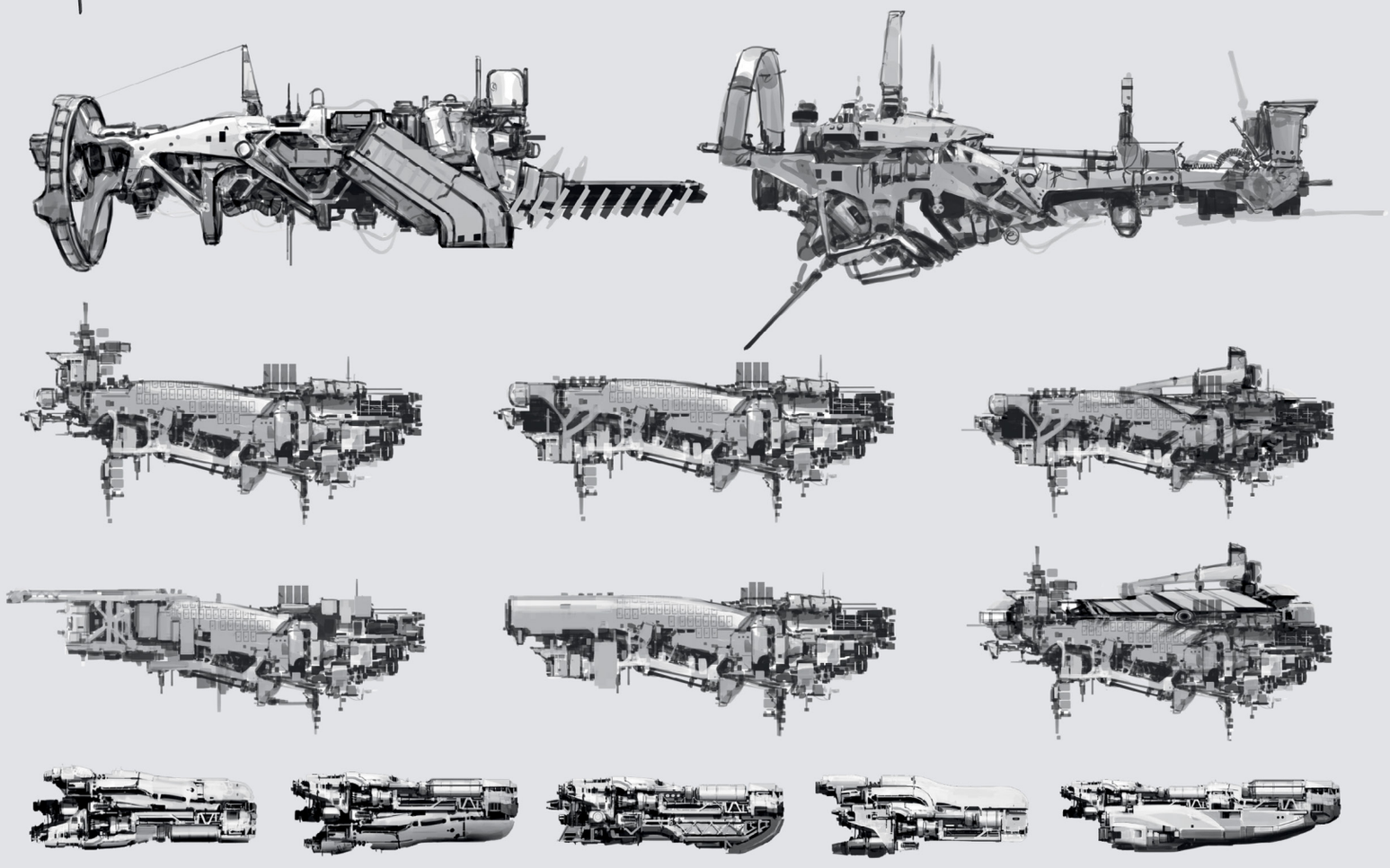


PIRATE SHIPS

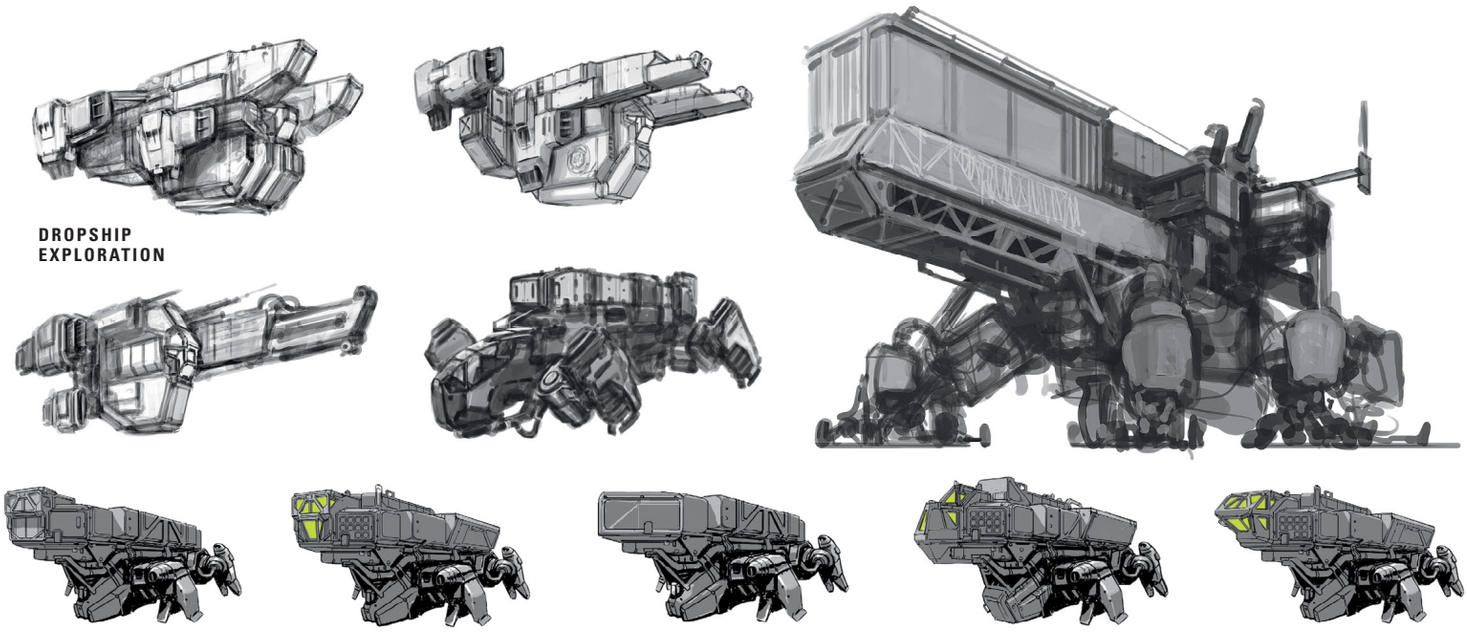
We knew early on that Crimson Fleet space pirates would be featured heavily in the early hours of the game, and we designed and built this initial test ship alongside the first version of the *Frontier*. The ship was designed to enable the swapping of the cockpit bubble and engines. This was eventually scrapped for a fully modular pirate ship.

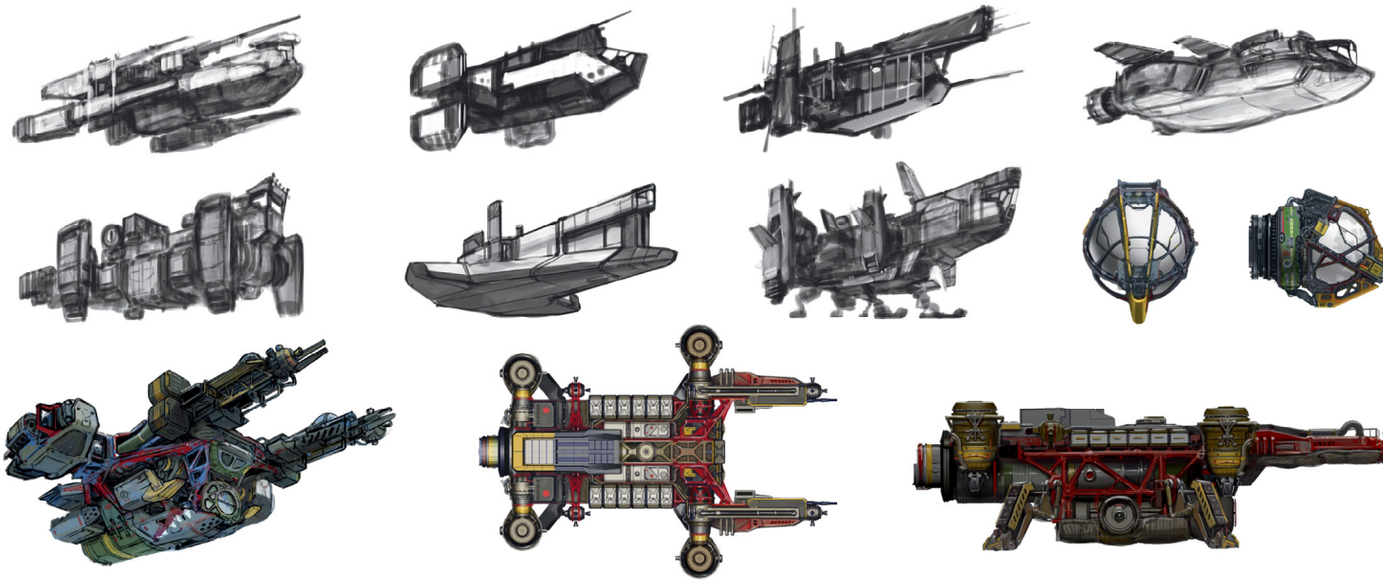




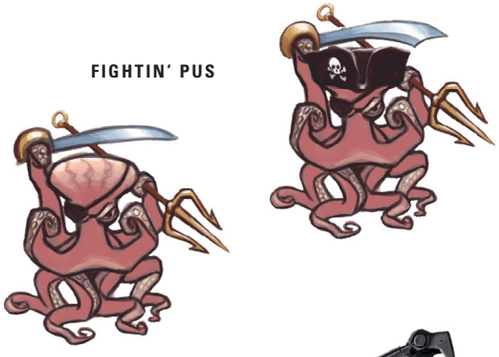


DROPSHIP EXPLORATION

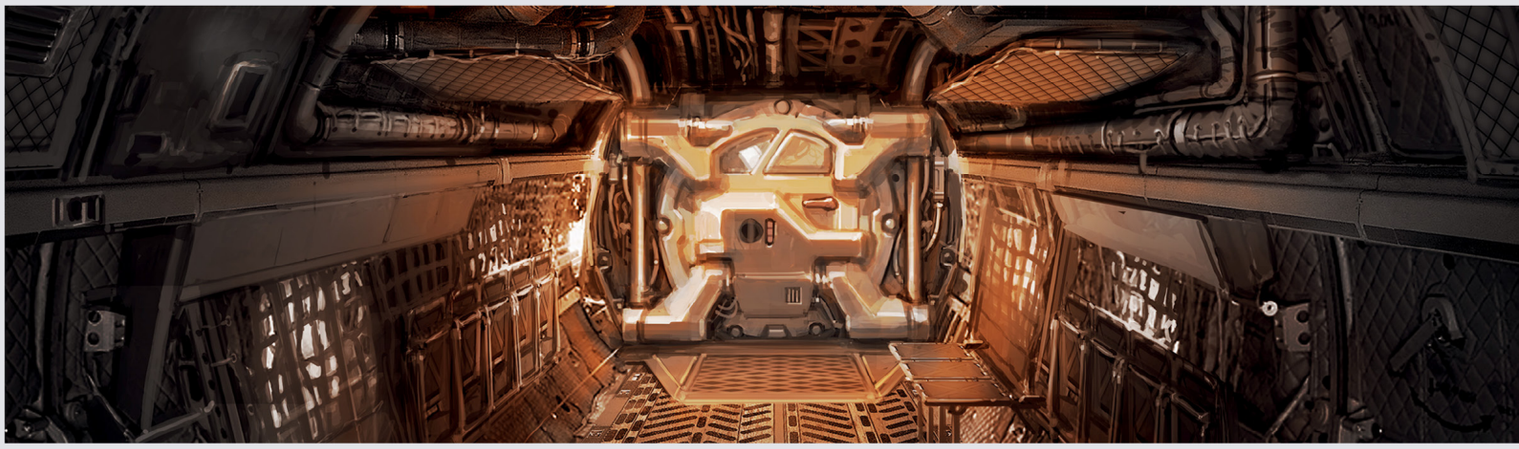




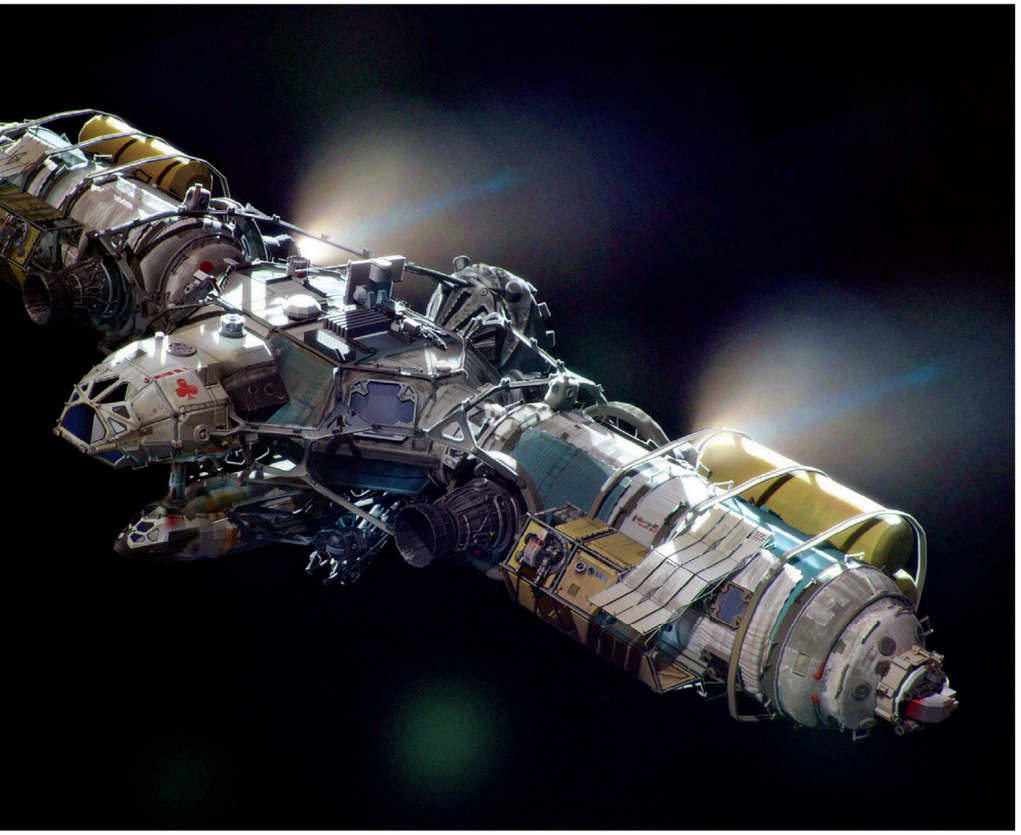
FIGHTIN' PUS

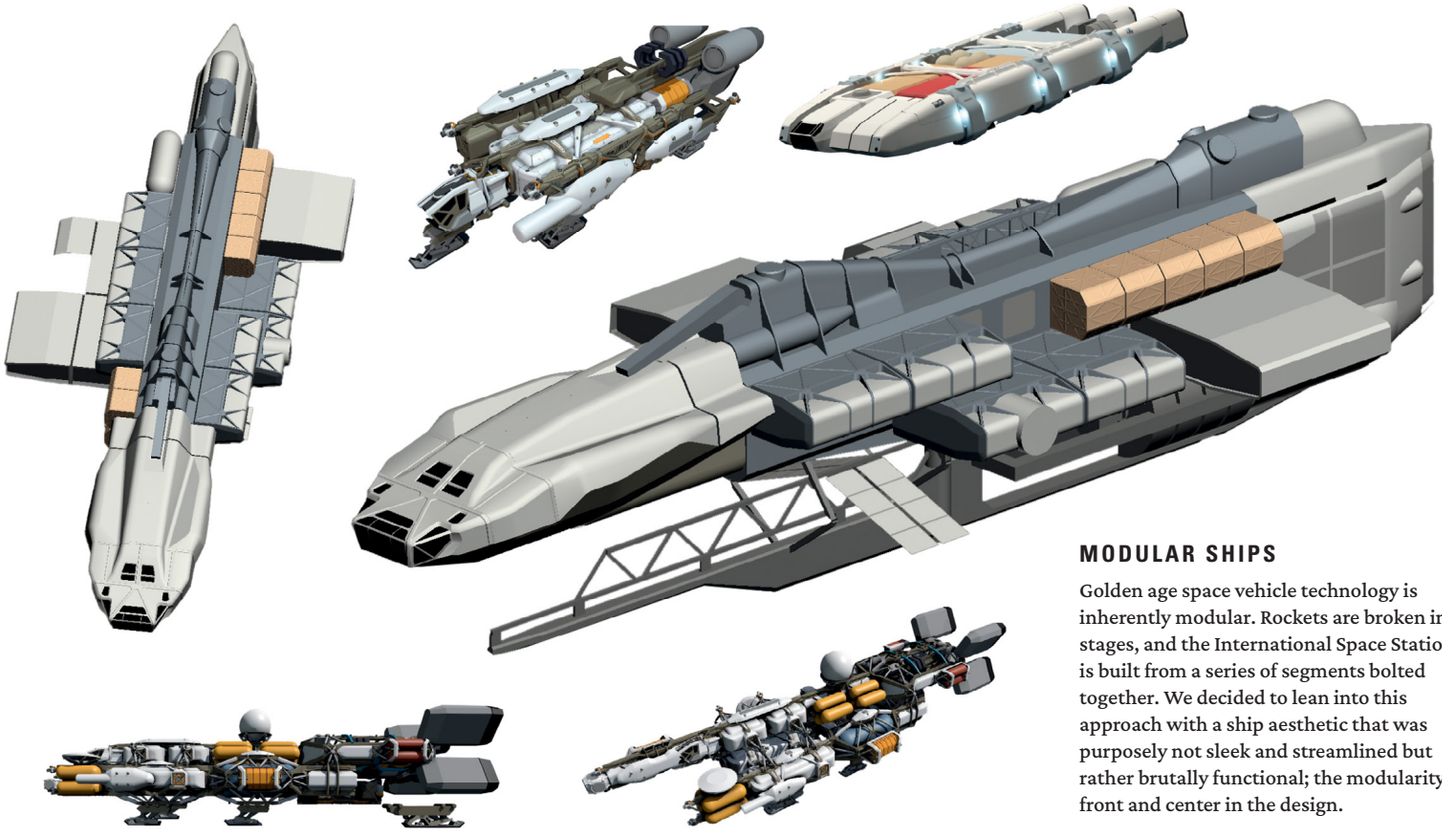


DROPSHIP COCKPIT



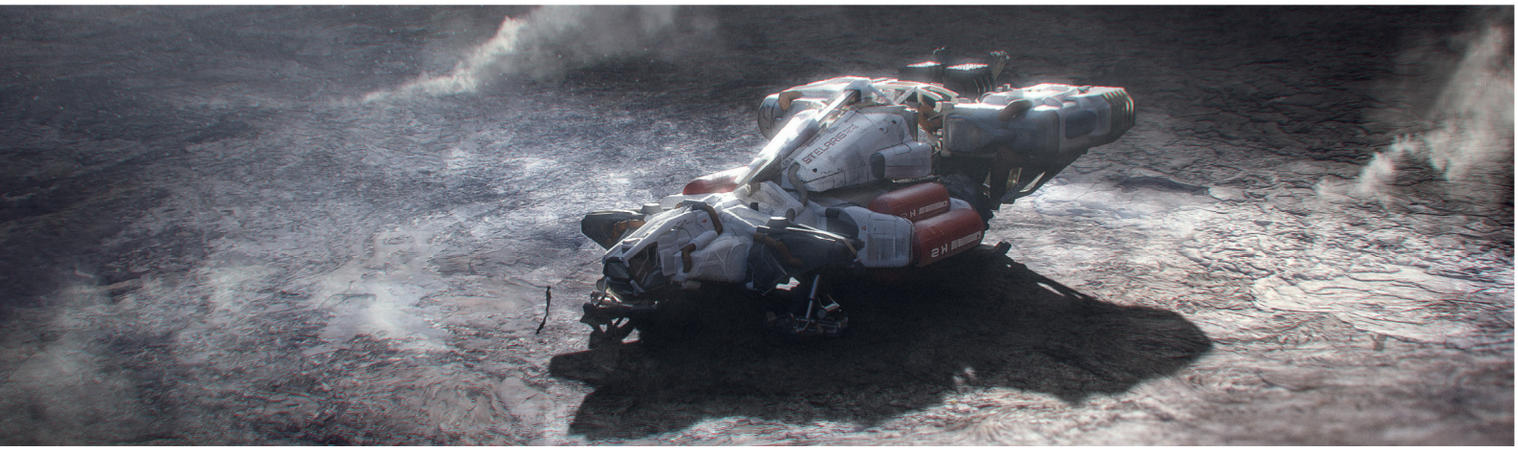
EXPLORING THE MODULAR SHIP INDUSTRIAL DESIGN LANGUAGE

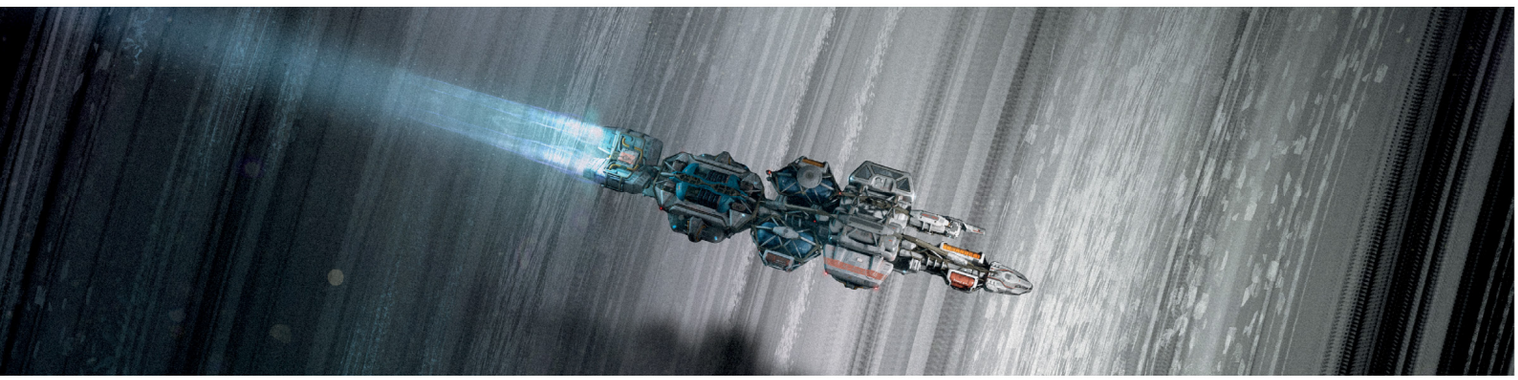


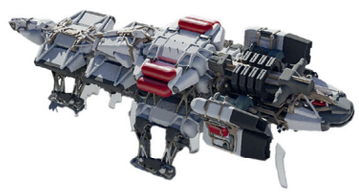


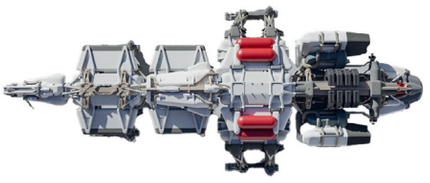
MODULAR SHIPS

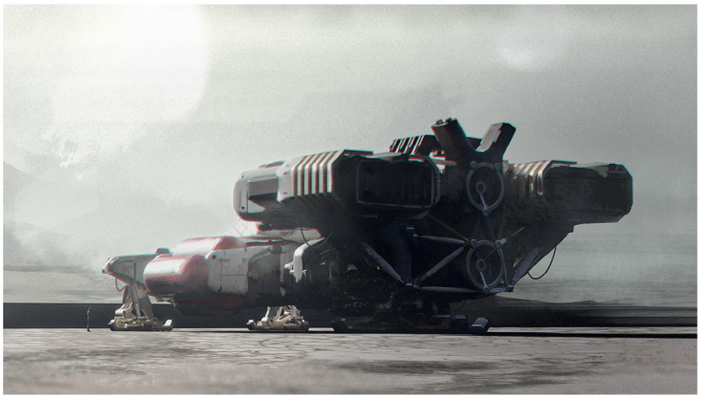
Golden age space vehicle technology is inherently modular. Rockets are broken into stages, and the International Space Station is built from a series of segments bolted together. We decided to lean into this approach with a ship aesthetic that was purposely not sleek and streamlined but rather brutally functional; the modularity is front and center in the design.

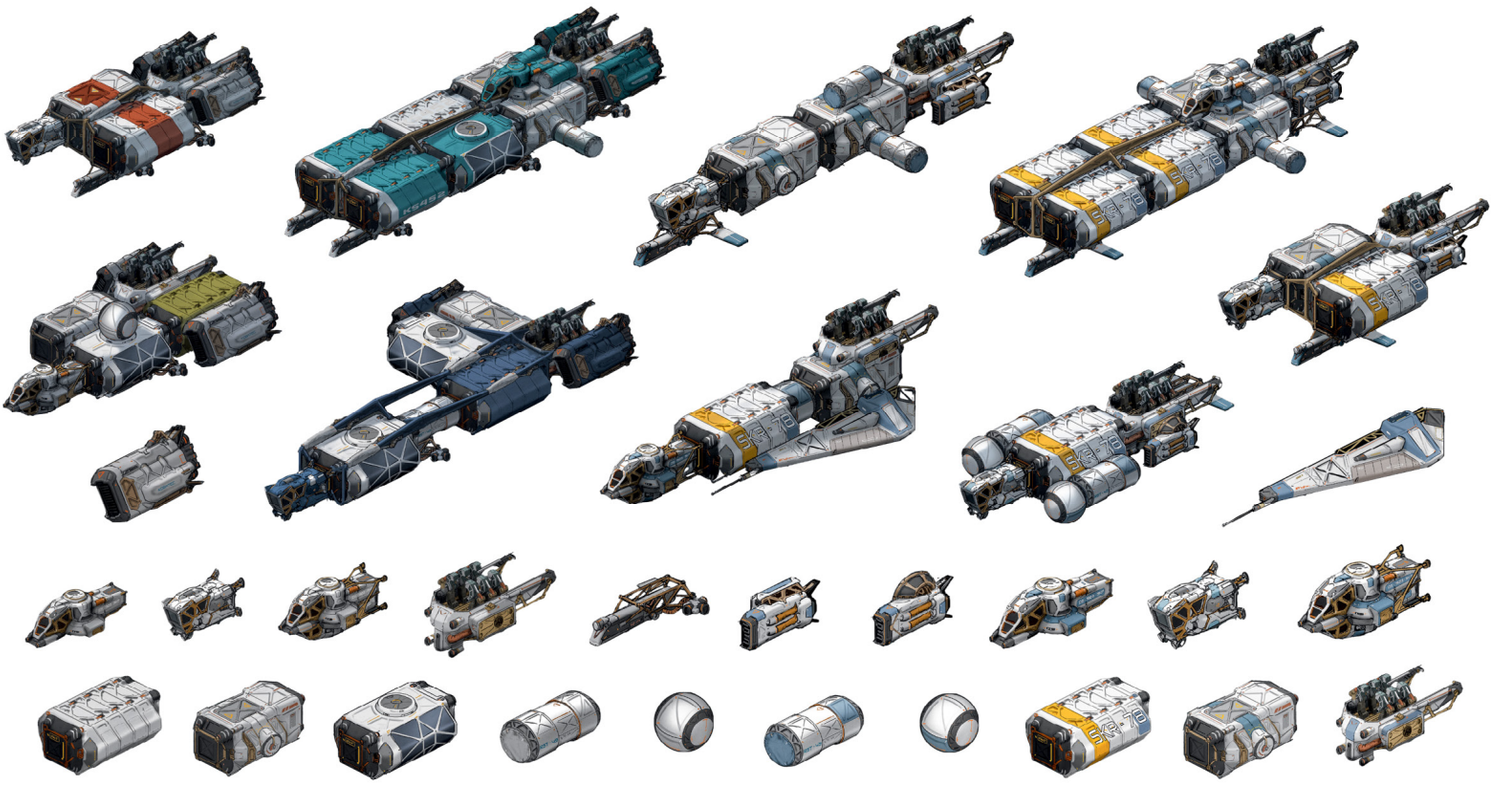




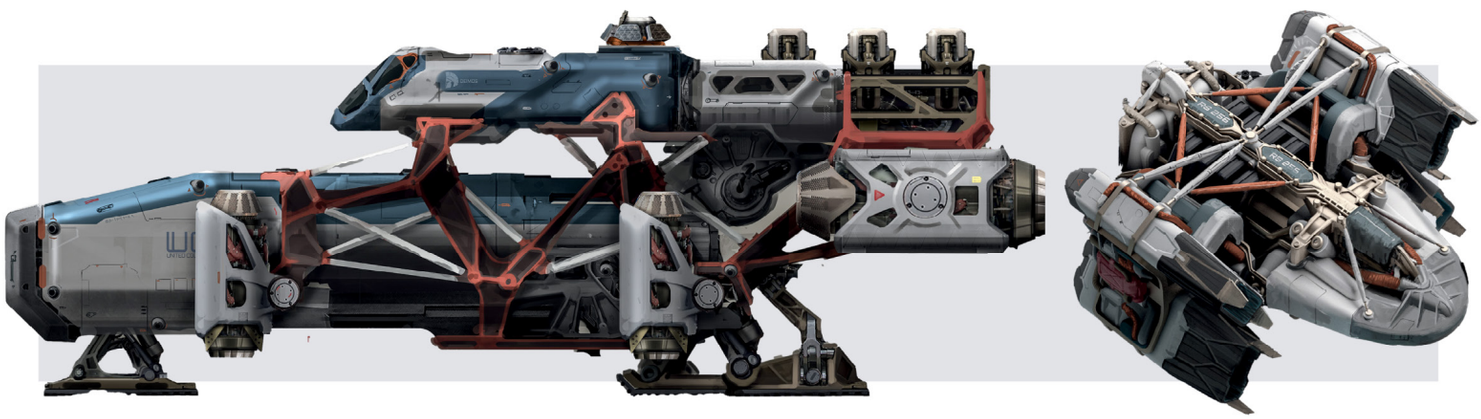




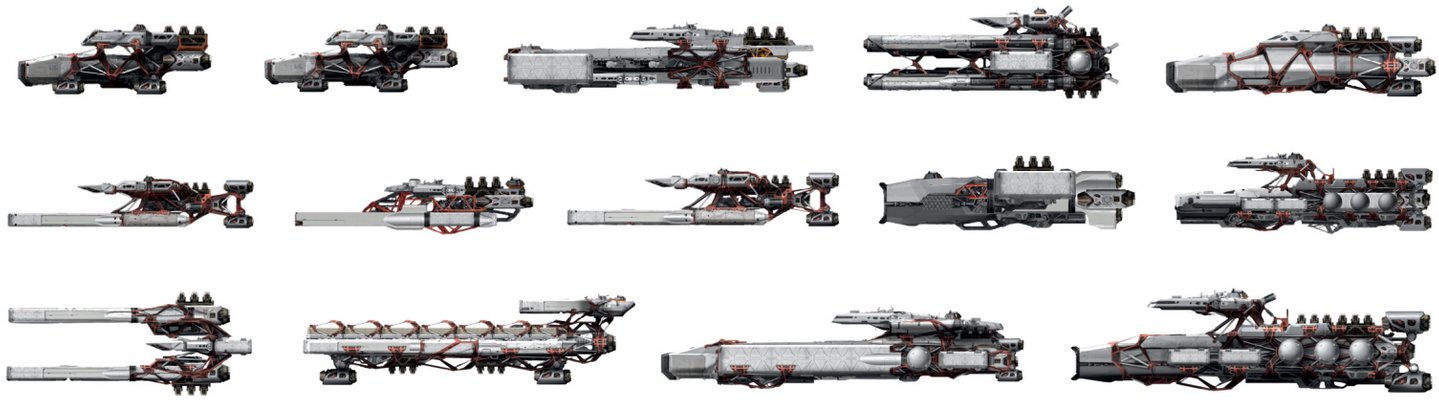


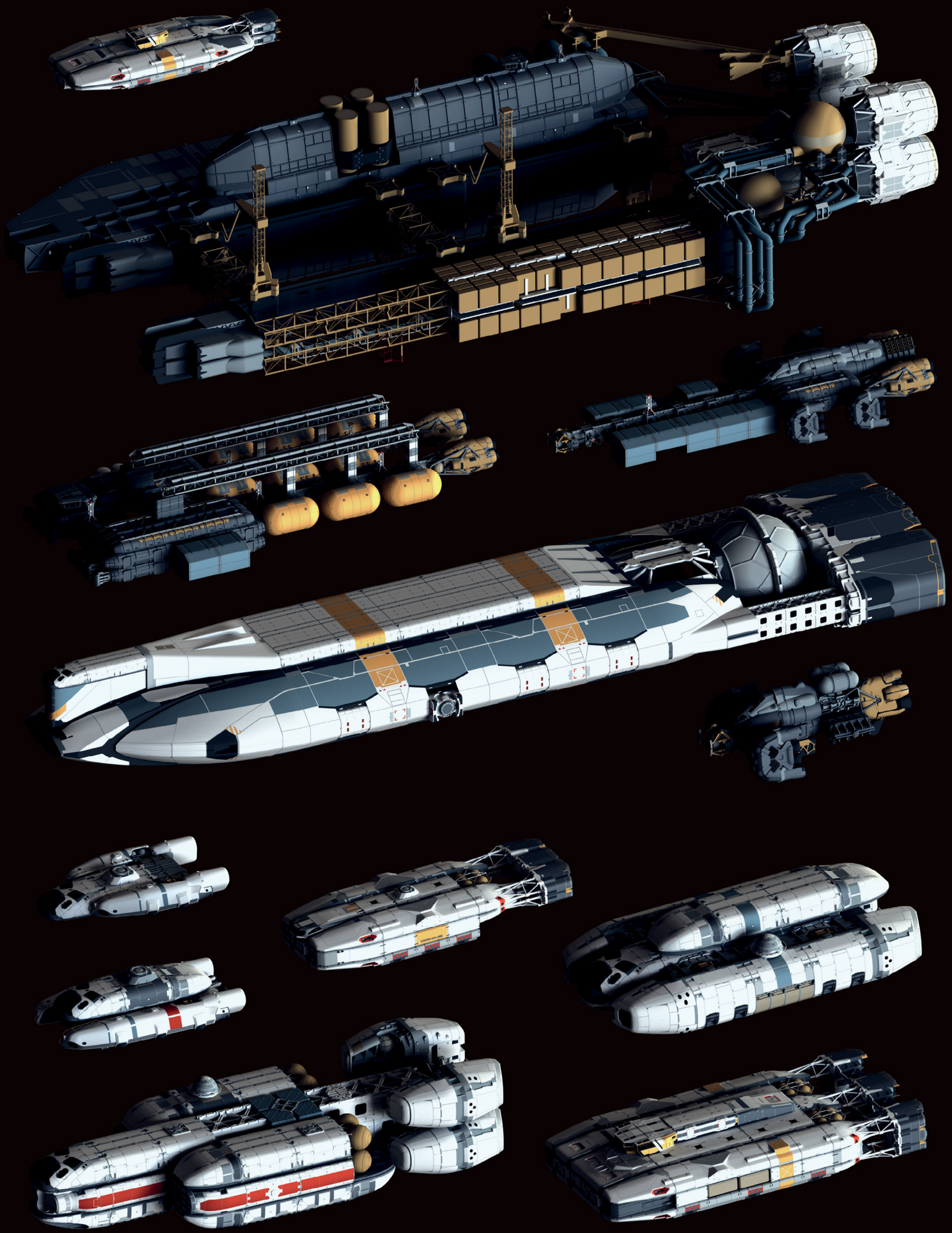


EARLY SHIP INTERIOR EXPLORATION



SKETCHES





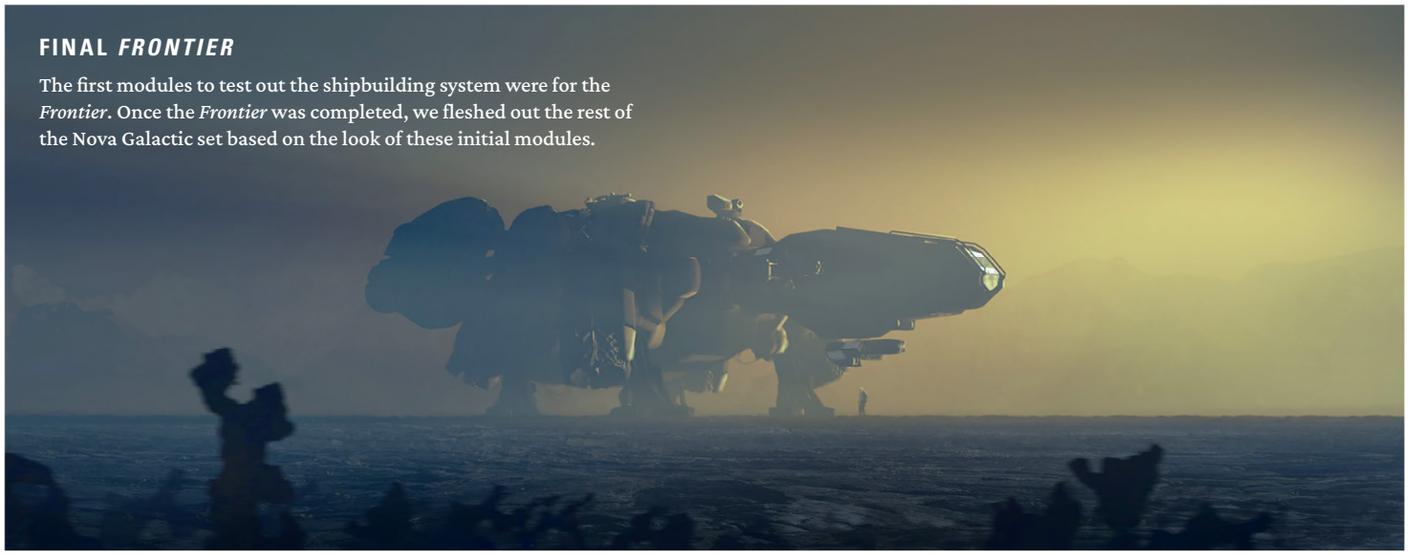
SHIP MANUFACTURERS

We approached the ship design by modeling forty or so unique modules per manufacturer, each set having its own industrial design style for variety and lore. We mixed and matched the parts in the 3D application to see what sort of ships we could build, as seen here. Once we were happy with these, we'd try them out in the game for a while before committing to making the final textured and detailed modules. This process was simultaneous with the development of the shipbuilding tool in the game.

MODULE COMBINATION EXPLORATION

FINAL *FRONTIER*

The first modules to test out the shipbuilding system were for the *Frontier*. Once the *Frontier* was completed, we fleshed out the rest of the Nova Galactic set based on the look of these initial modules.

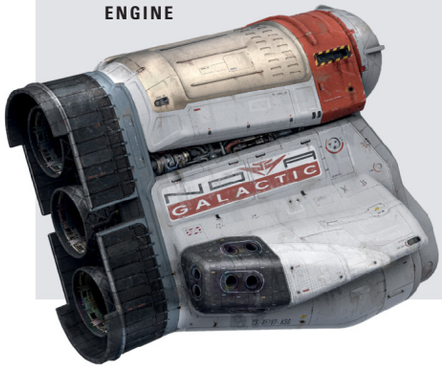


COCKPIT

FRONTIER MODULES

These are the detail paint-overs of the *Frontier*'s modules used by the art team to create the finished game assets.

ENGINE



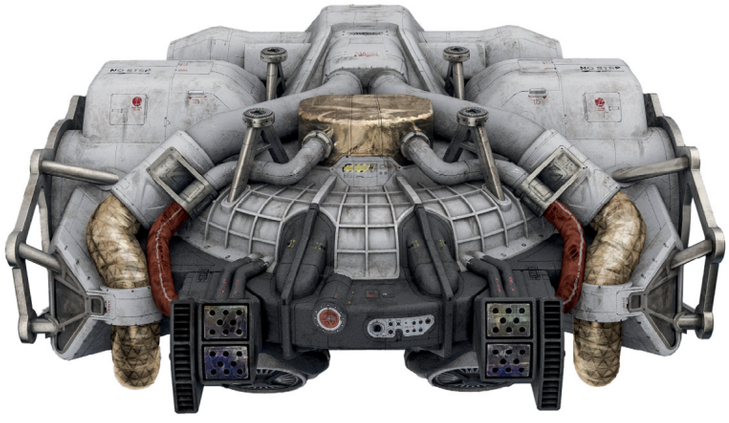
COWLING

LANDING GEAR

LANDING BAY

HAB

CARGO



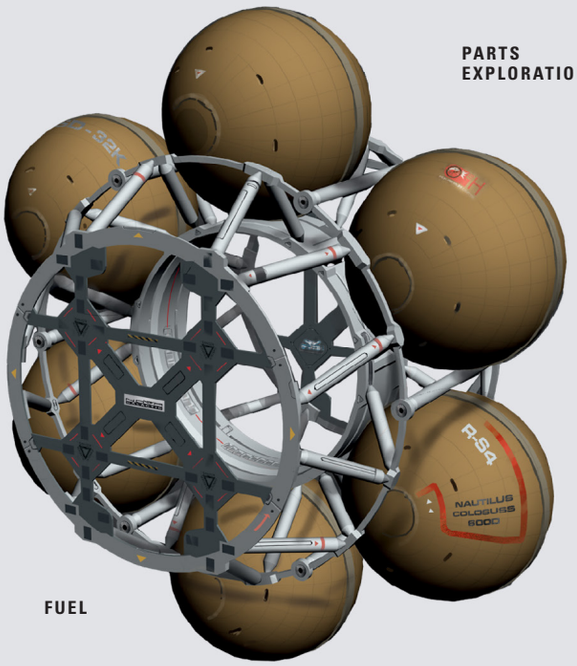
REACTOR

NOVA GALACTIC

Originally located in orbit around Earth's moon, Nova Galactic was the first ship manufacturer. It created the Grav Drive, the technology that allows the player to instantly jump to distant systems in the galaxy. This ship brand is the most representative of the NASA-punk aesthetic, with a lower-tech design that is the closest to historical spaceships.

REACTOR

ENGINES



FUEL

PARTS EXPLORATION

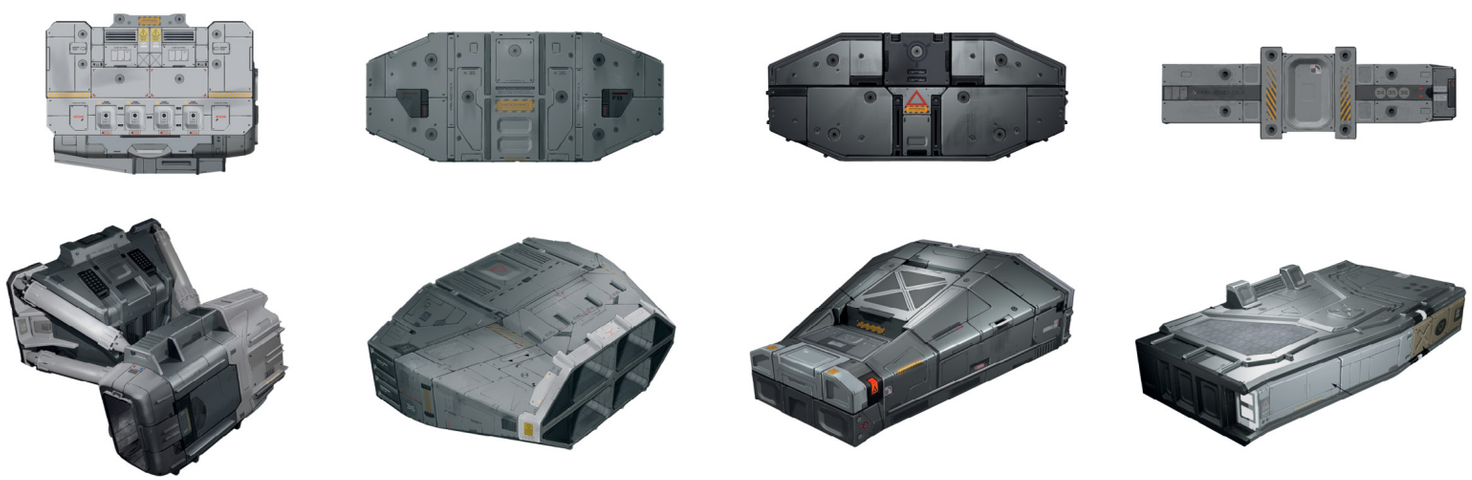
COCKPITS

CARGO

DEIMOS

Located in orbit around Mars's moon of the same name, Deimos Staryards was constructed not long after Nova Galactic's Grav Drive–enabled ship made its first jump and served as its fiercest competitor in those early days before Earth and Nova Galactic were both abandoned. The company is the sole supplier of ships to the United Colonies. The design style is angular and aggressive with a more militaristic appearance than that of the other ship brands.

REACTOR



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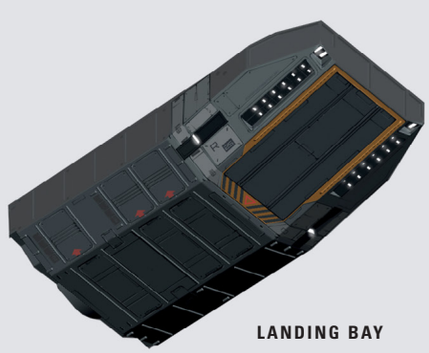
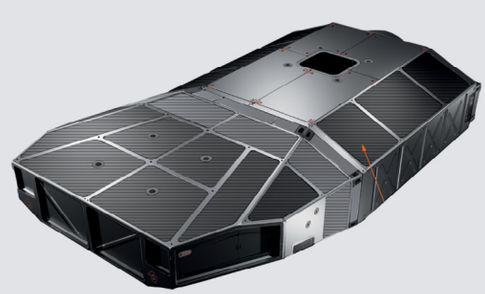
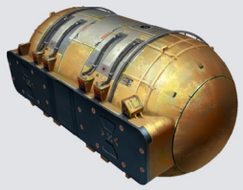


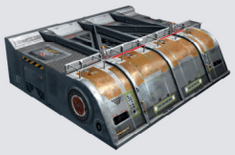
LANDING BAY

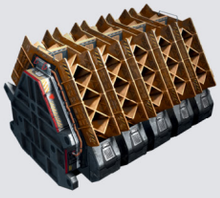


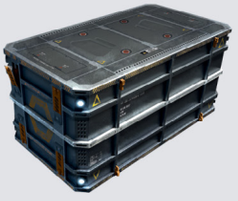


HOPETECH

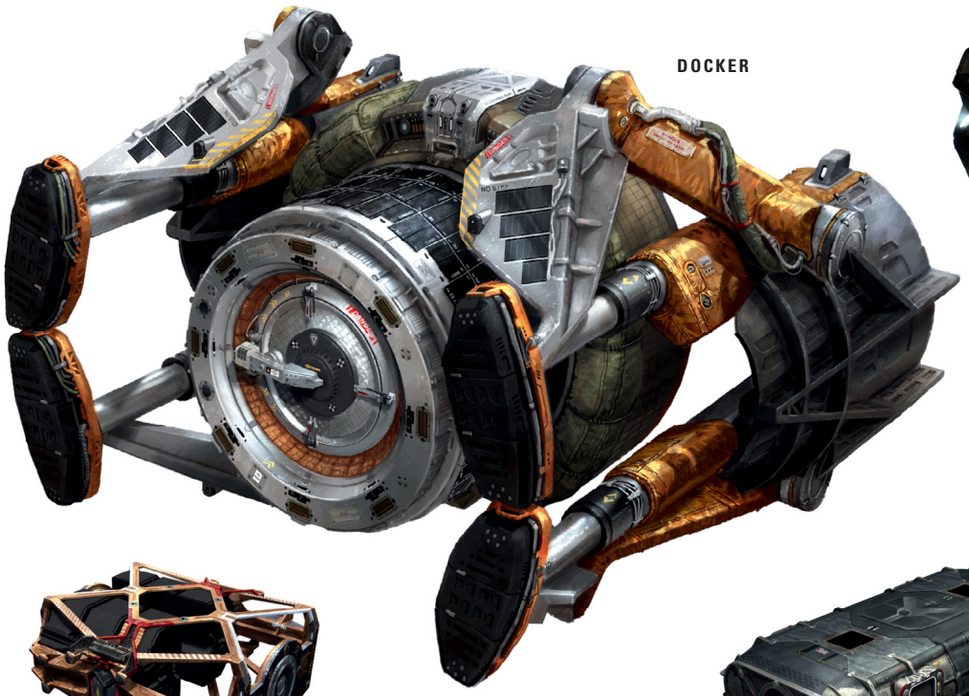
HopeTech is known for making large, and often ugly, freighters and cargo vessels—essentially space trucks. These designs are bulky and workmanlike, leaning toward functional industrial designs. This is the preferred manufacturer for Crimson Fleet pirate ships, given the utility and durability of the modules.

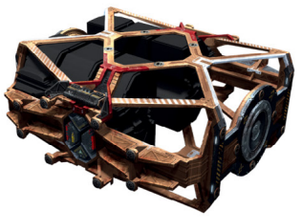






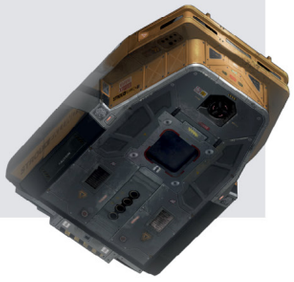
DOCKER



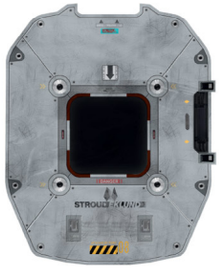


STROUD-EKLUND

This manufacturer offers a more robust line of ships than many of their competitors . . . if you're willing to pay the price. Stroud-Eklund's ships are the newest, sleekest (relatively speaking) ones in the galaxy and provide comfort and functionality in equal measure.

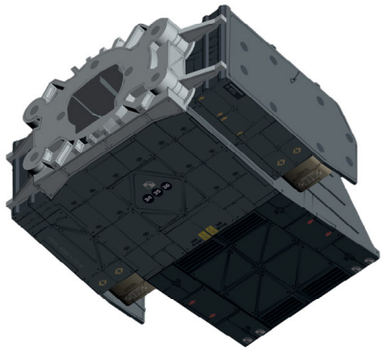


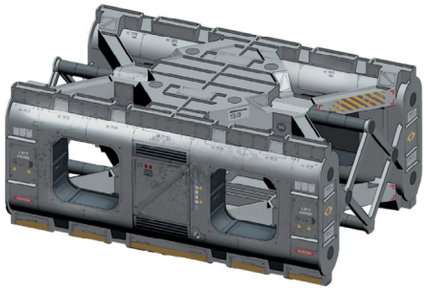
PARTS EXPLORATION

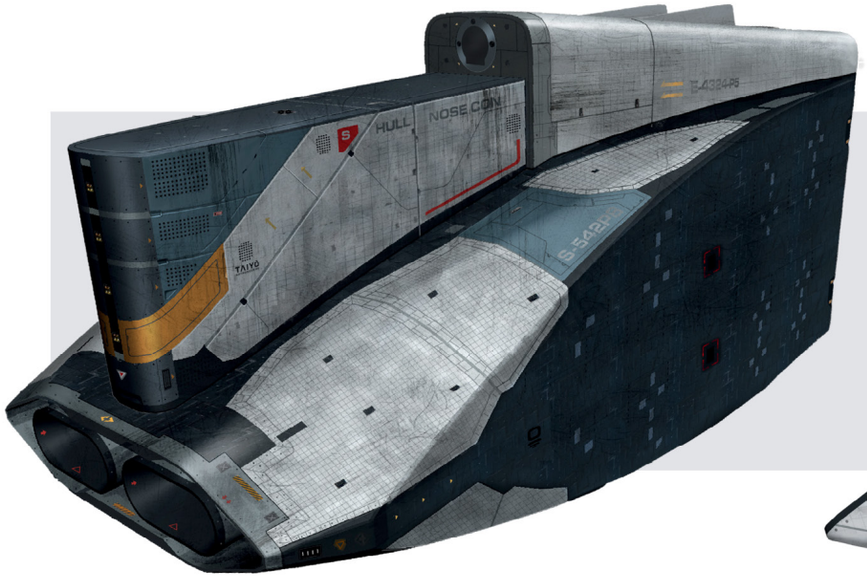


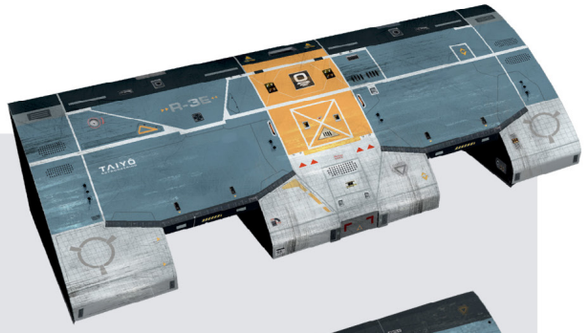
TAIYO ASTRONEERING

These ships are focused on the marriage of beauty and technological innovation, the zen of engineering. Taiyo makes a range of starships, but they tend to focus on civilian craft, most of which are isolated to star systems and don't possess Grav Drives. That said, they definitely have some Grav Drive–enabled ships, and they're considered by many to be both beautiful and well engineered. They're a favorite of scientists and explorers. The hull shapes are more rounded, "softer," and more approachable than the angular, militaristic hulls of Deimos or the old-school, cluttered ones of Nova.









SHIP WEAPONS

A special category of ship module, weapons attach to smaller equipment mounts.

WALLS

BUNK

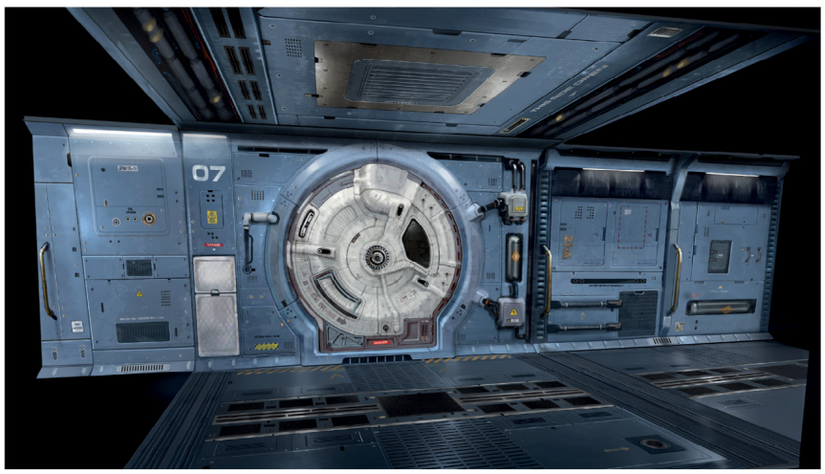
SHELF

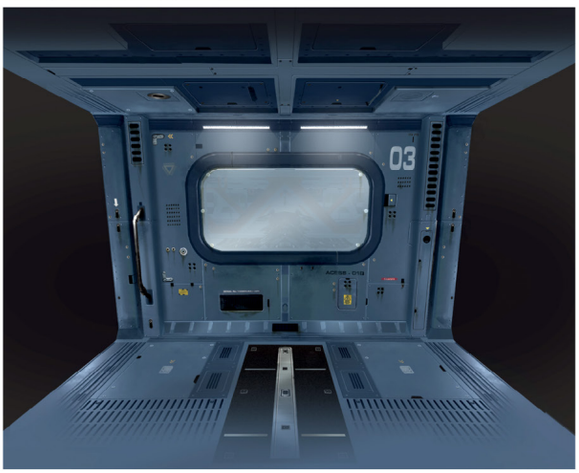
GALLEY KITCHEN

INTERIORS

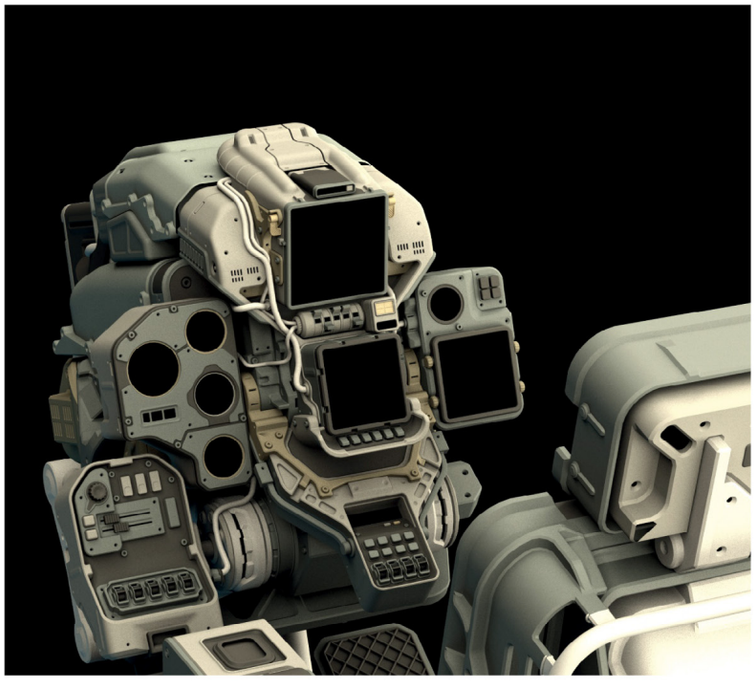
Ship interiors are built with kit pieces in a similar fashion to land-based architecture. Three different interior kits were made: Nova, High-Tech (Deimos and Stroud), and Industrial (HopeTech and Taiyo).

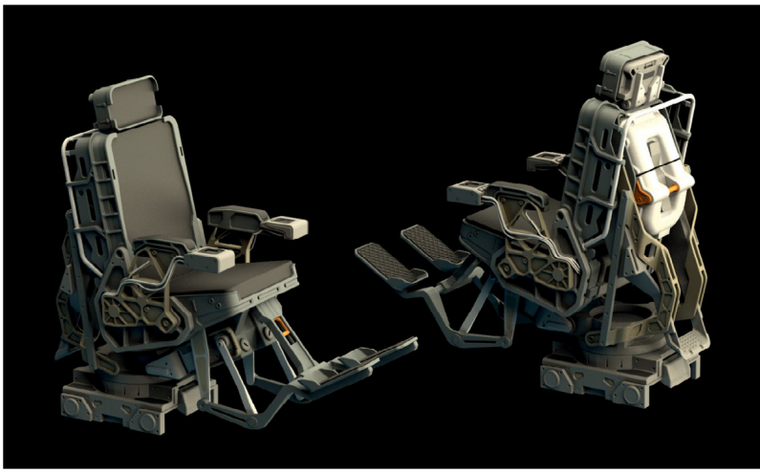
CLEAR PATTERNS
FROSTED PATTERNS
ADDITIONAL DETAILS
BRIGGS GLASS





INDUSTRIAL INTERIORS

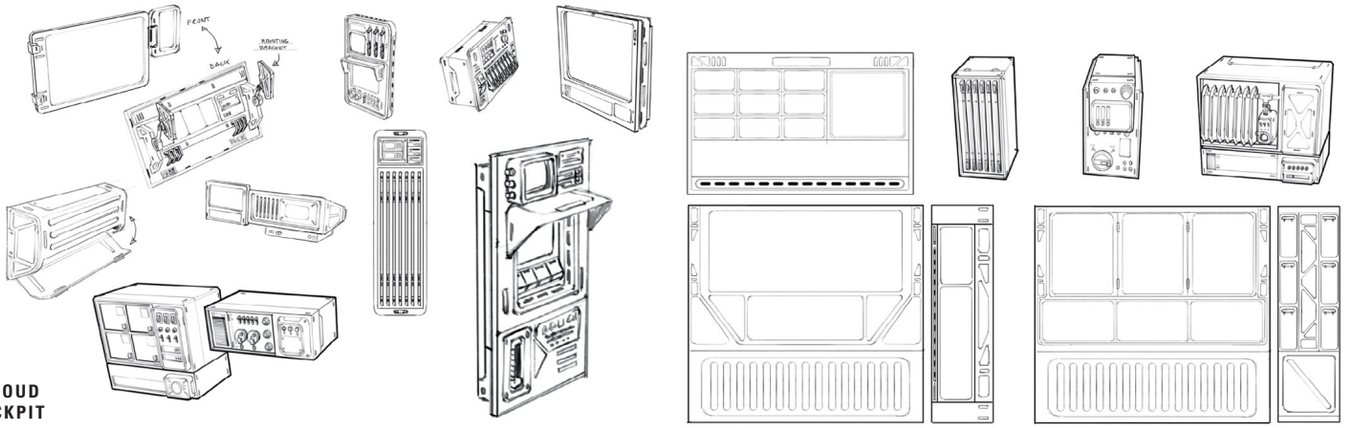




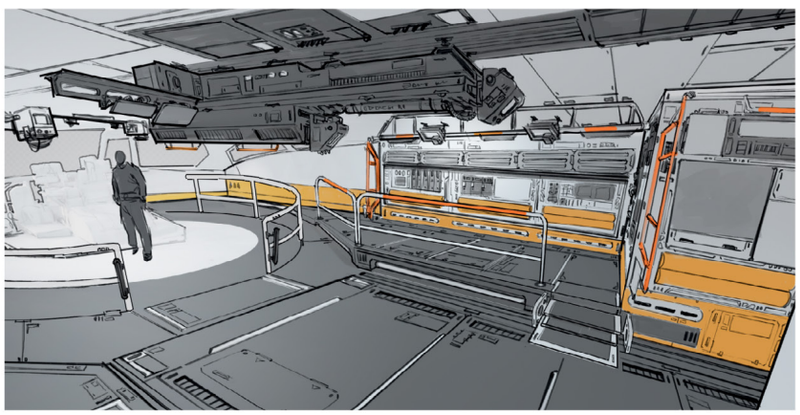
HOPETECH PILOT SEATS

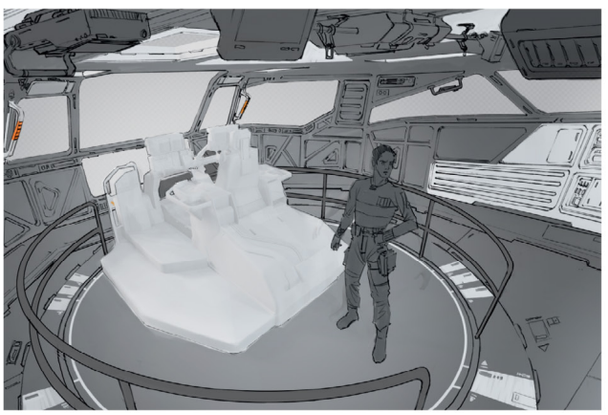
The pilot seats, self-contained pods including the seat and all control panels and flight controls, were shared among the manufacturers' different cockpits, with the design style of the panels matching the brand's aesthetic.

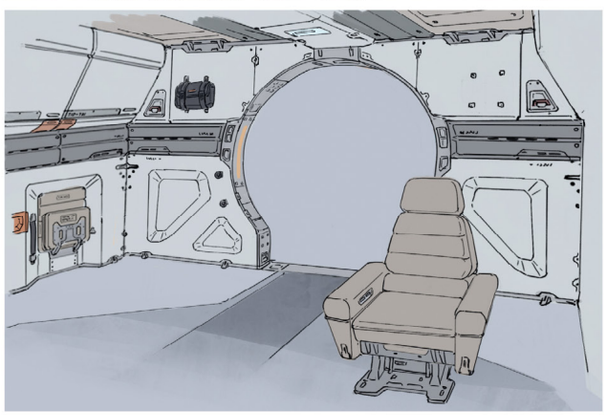
HOPETECH COCKPIT INTERIOR

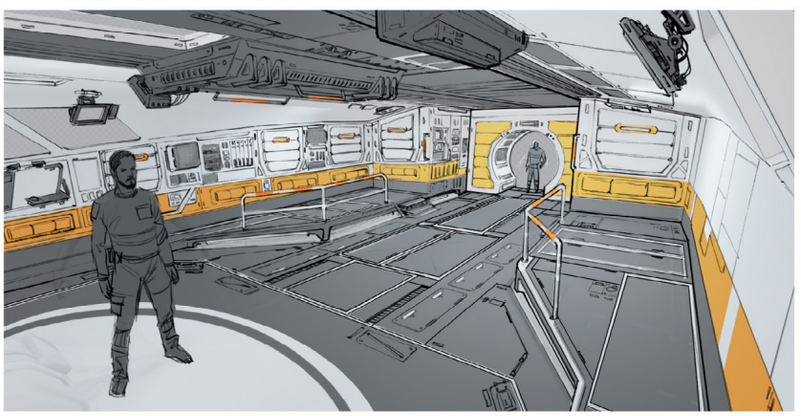


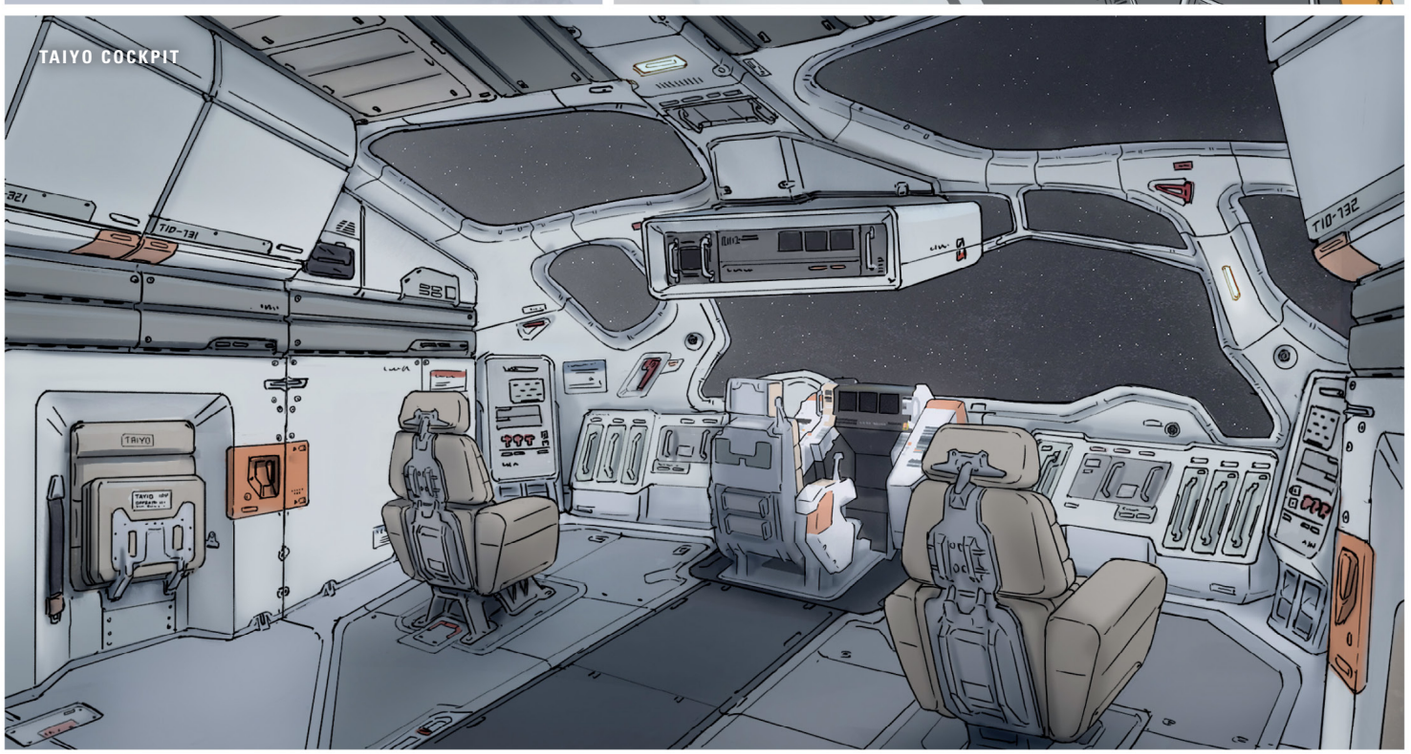
STROUD COCKPIT





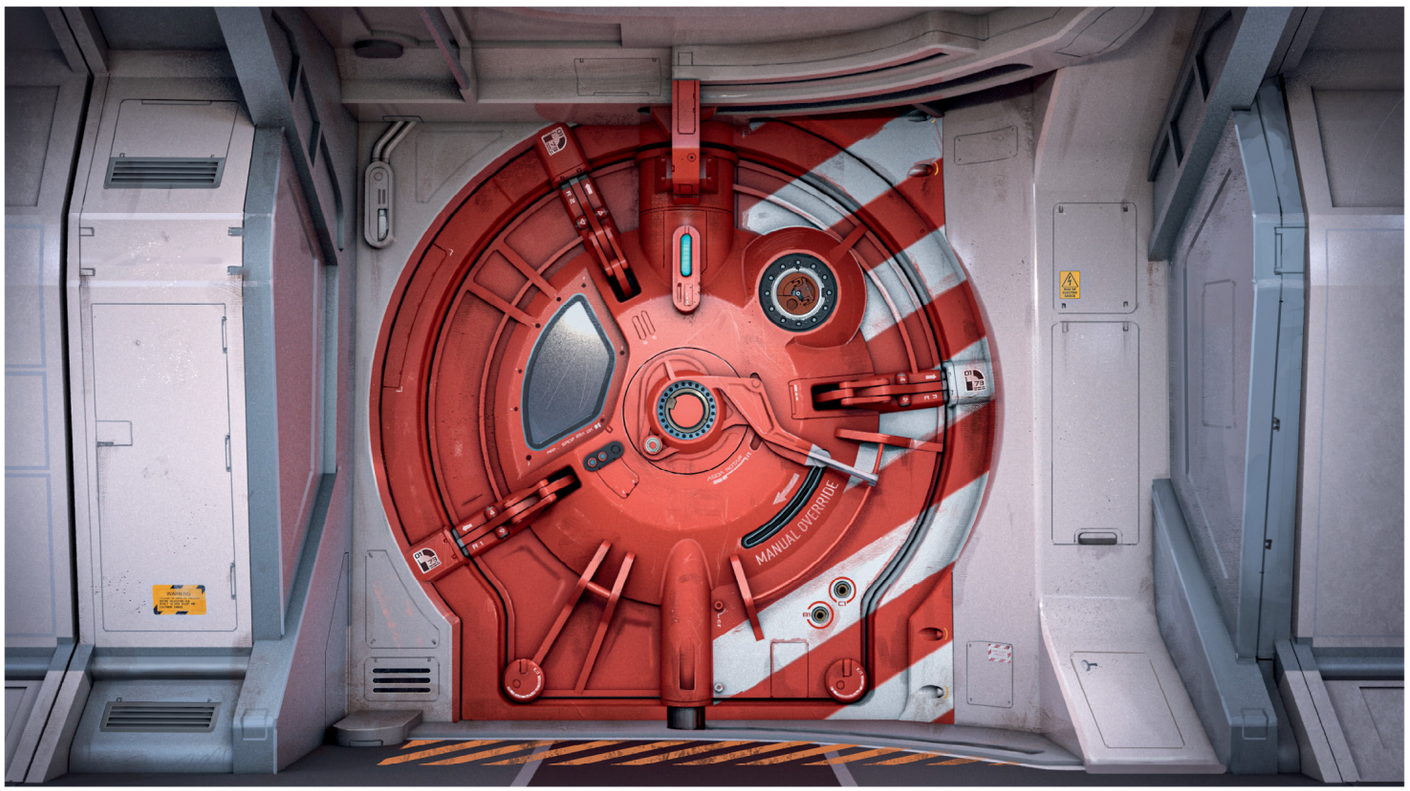


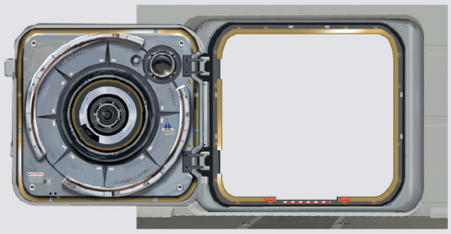




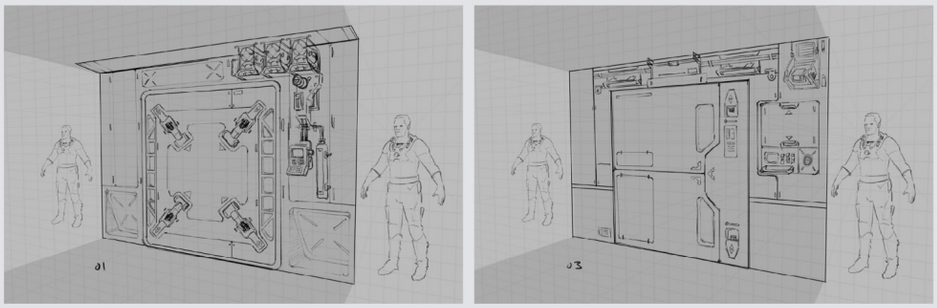
HATCHES

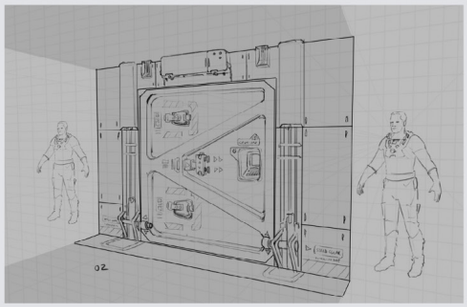
These are universal, with the round hatches always facing forward and aft along the ship's hull, and the port and starboard hatches being rectangular. This way the player has some sense of which direction they're facing.

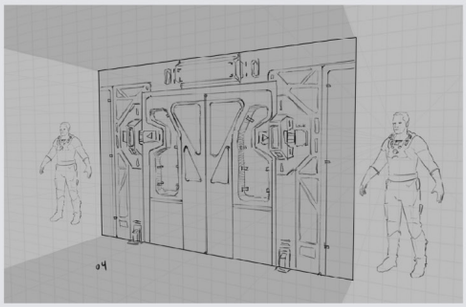


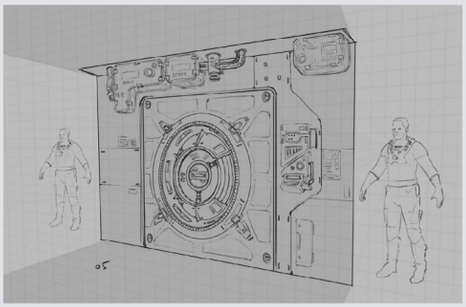


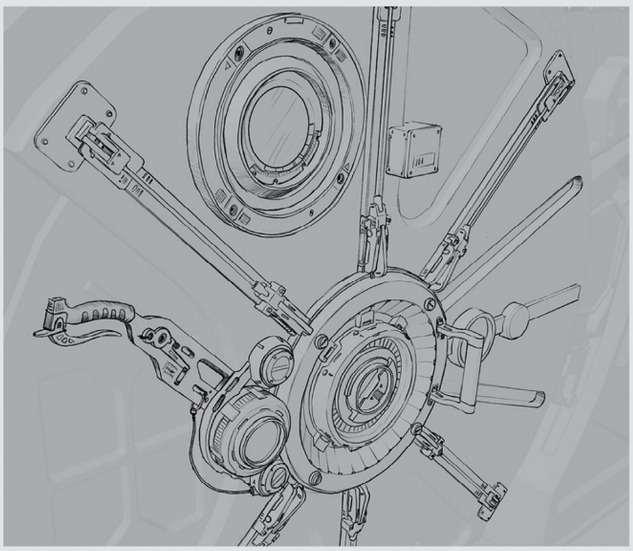
AIRLOCK HATCH

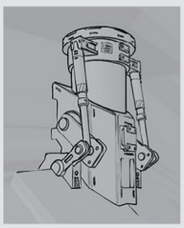


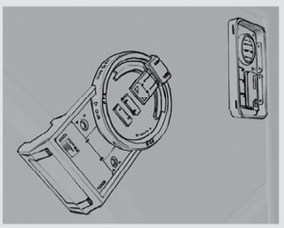


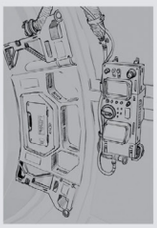




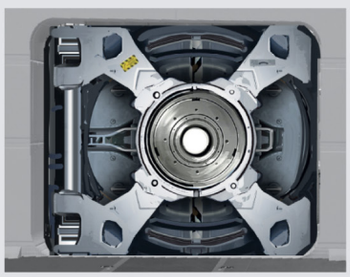


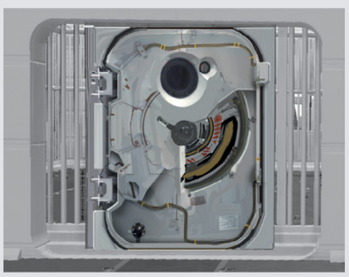


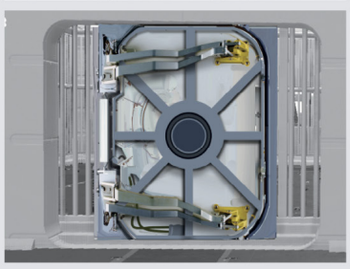


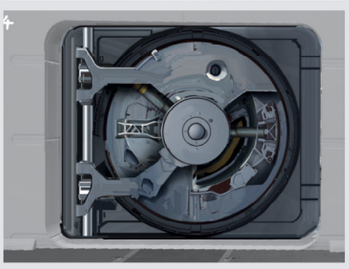


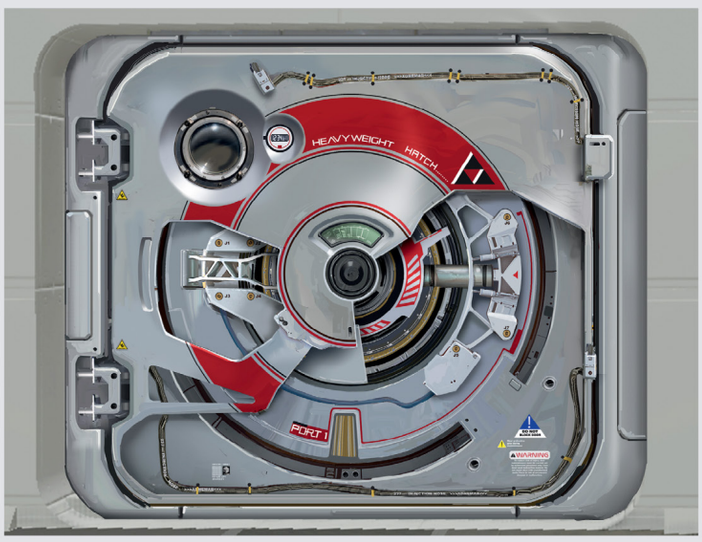
SHIP VAULT DOOR

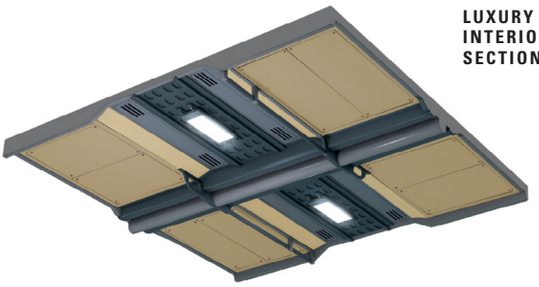




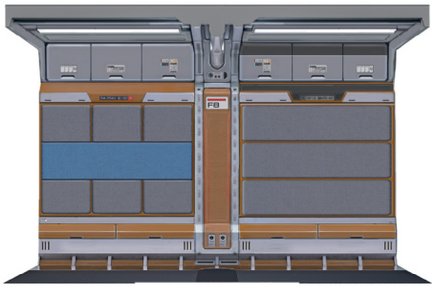








LUXURY INTERIOR SECTIONS



TRIDENT BALLROOM

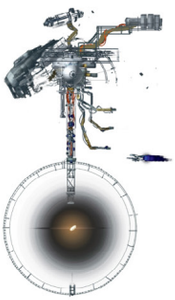
LUXURY INTERIOR

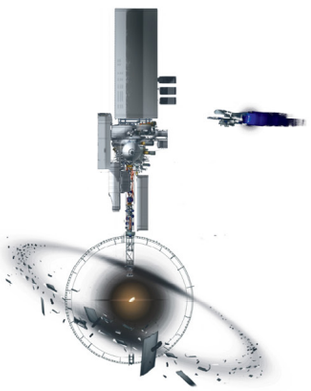
Early in development, Trident was intended to be a full-fledged brand with its own ship designs and aesthetic. This was changed to its being more of a ship upfitter that used Taiyo modules and gave the interior a less industrial, more livable atmosphere. This interior kit was essentially a variant of the Deimos/High-Tech kit.

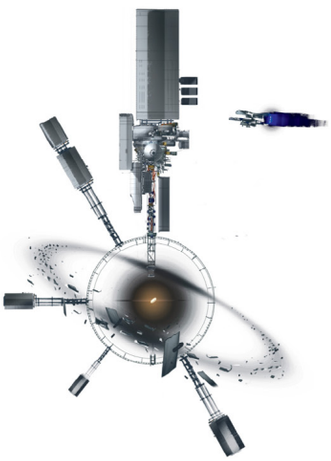
EARLY DESIGN FOR THE KEY

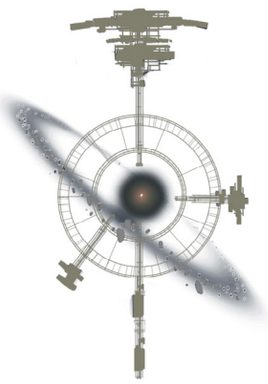
STAR STATIONS

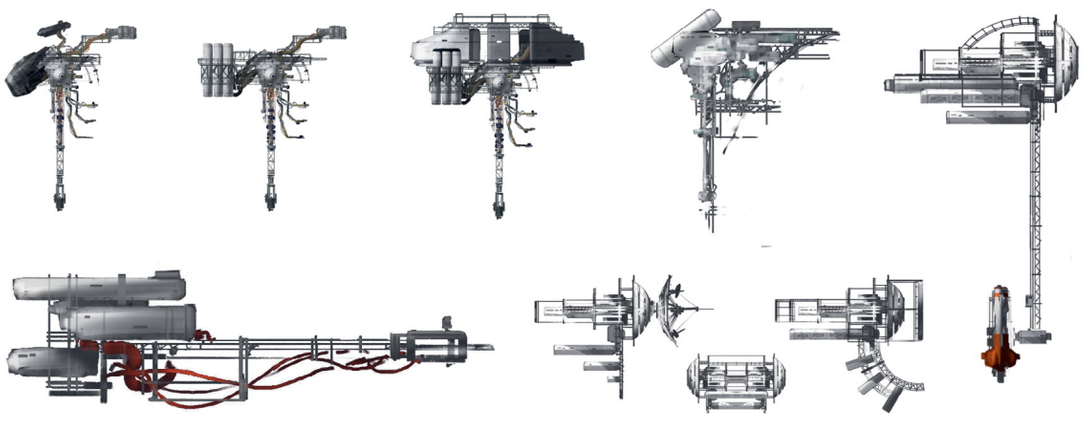
Star stations also evolved from being unique structures early on to having a modular buildable system. They use the same shipbuilding approach but with unique connection types and module proportions. They have their own unique interior kit to allow for elaborate, more expansive levels to be built.



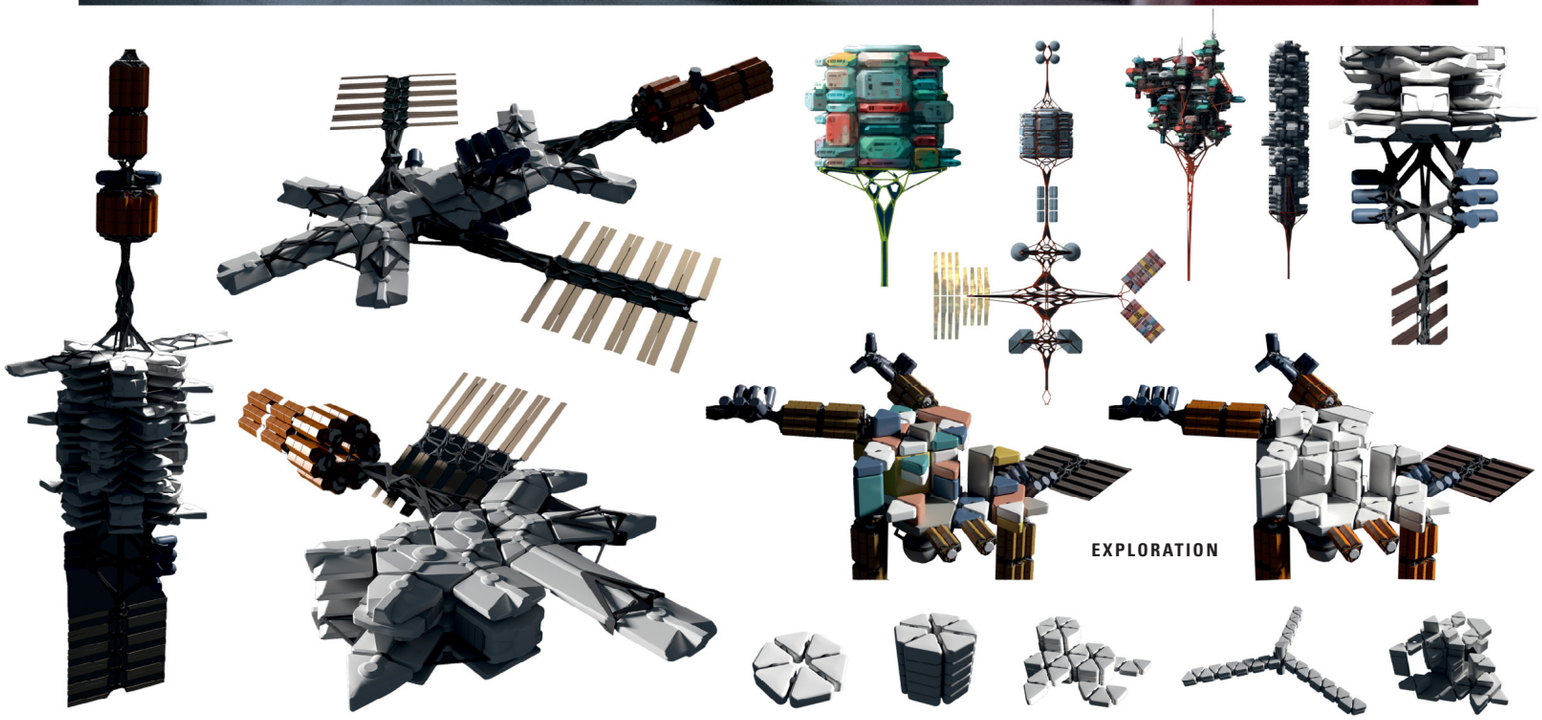




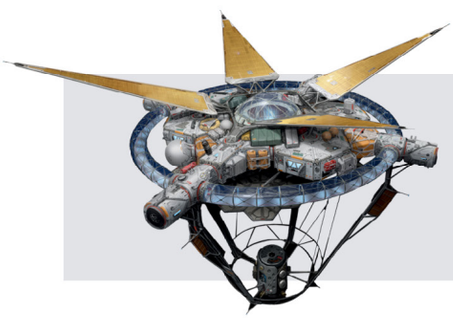




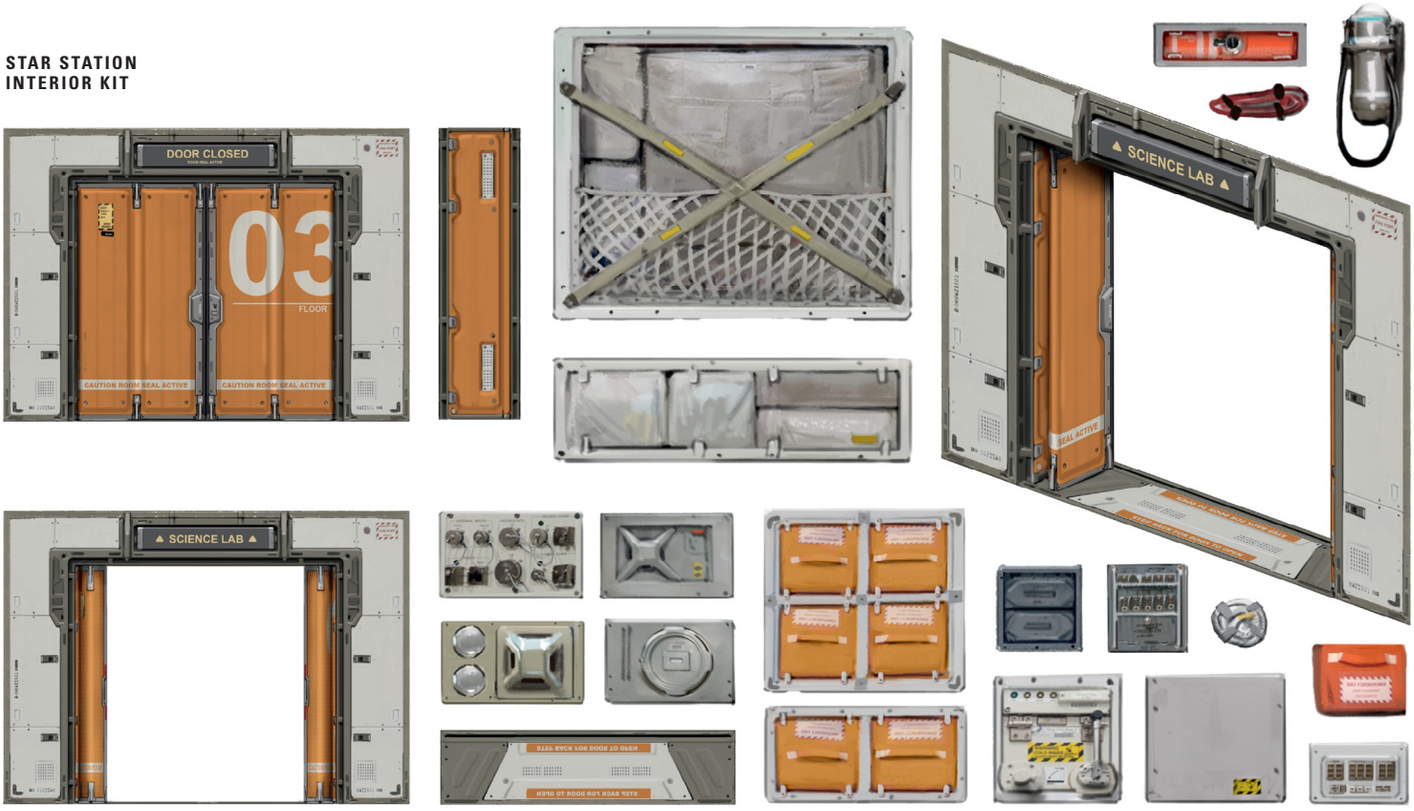
EARLY STATION INTERIOR
LEVEL - 03

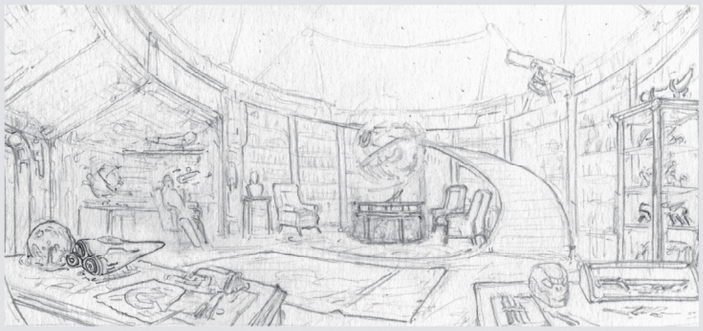

EXPLORATION

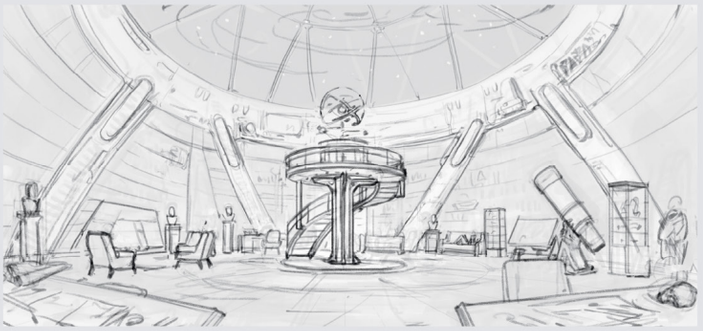
THE EYE

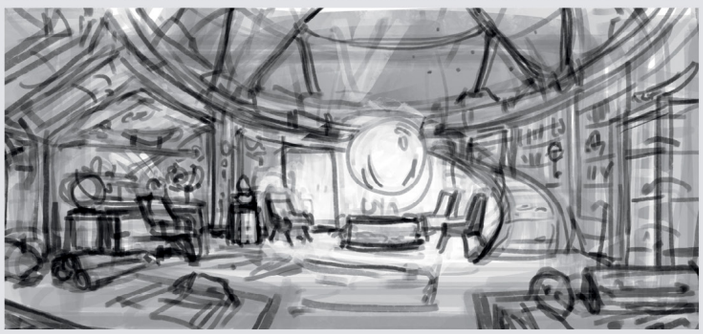


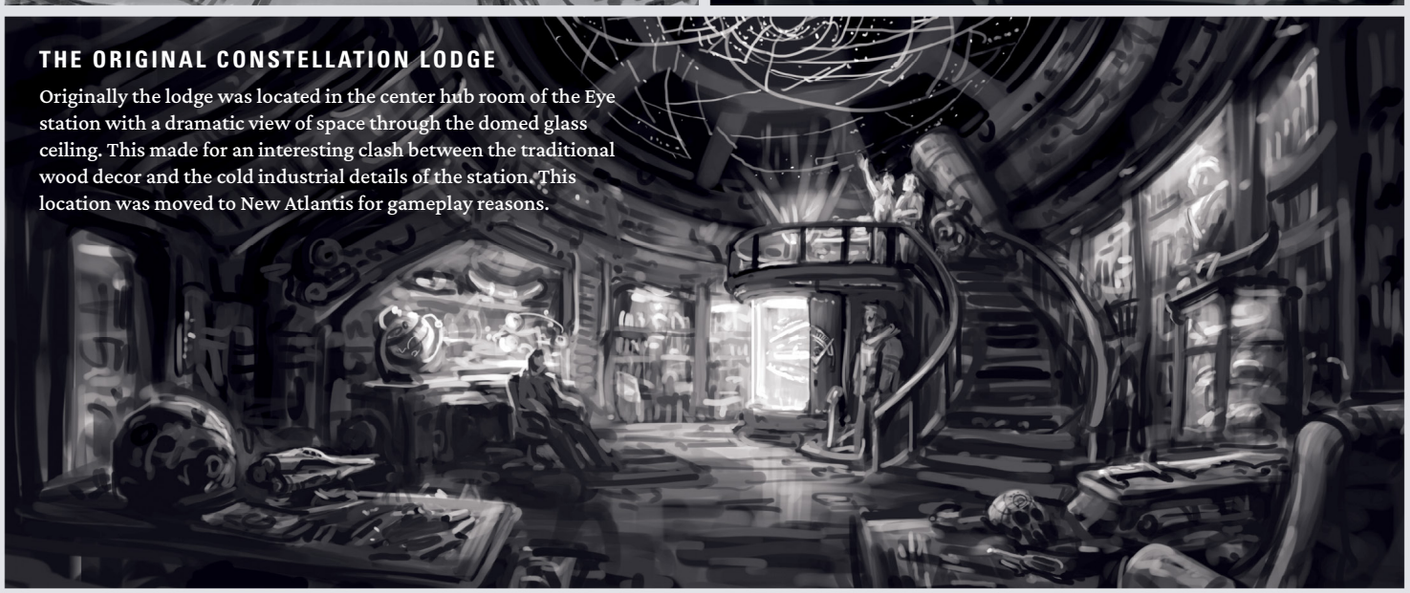
STAR STATION
INTERIOR KIT





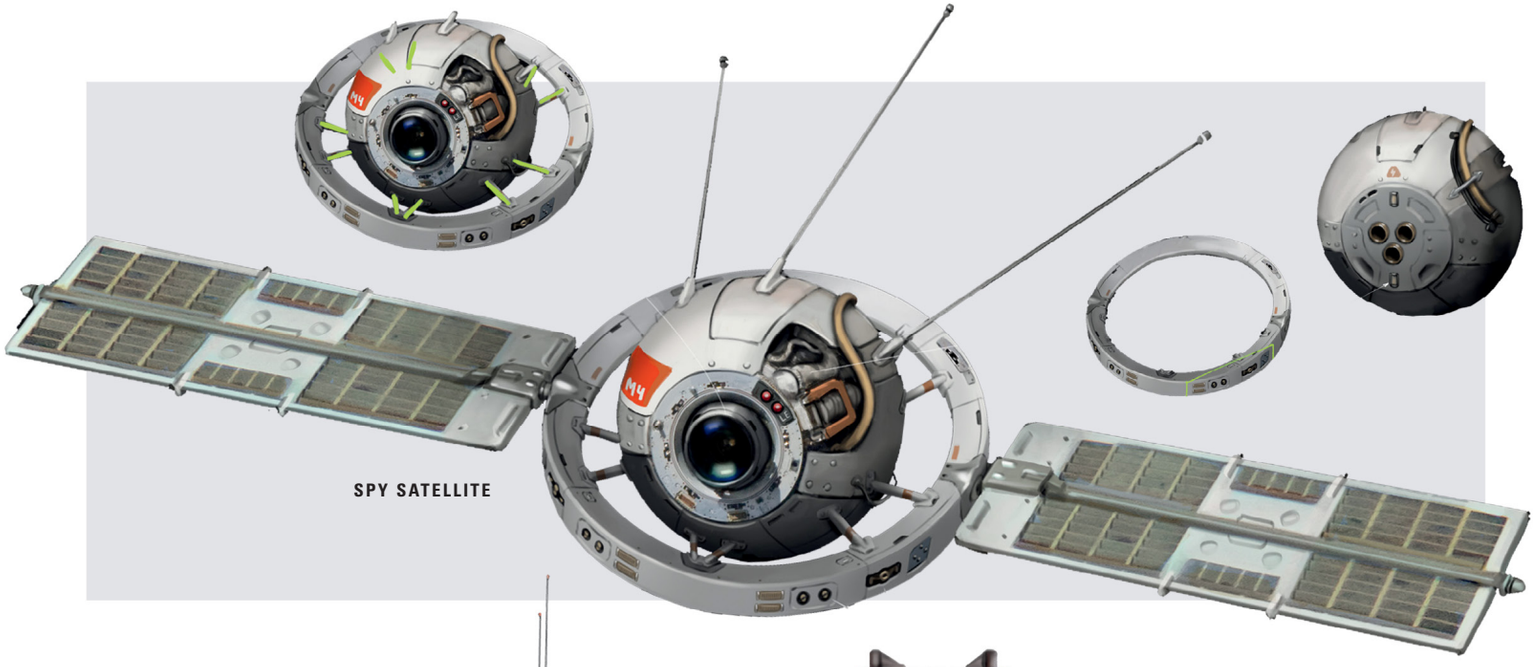


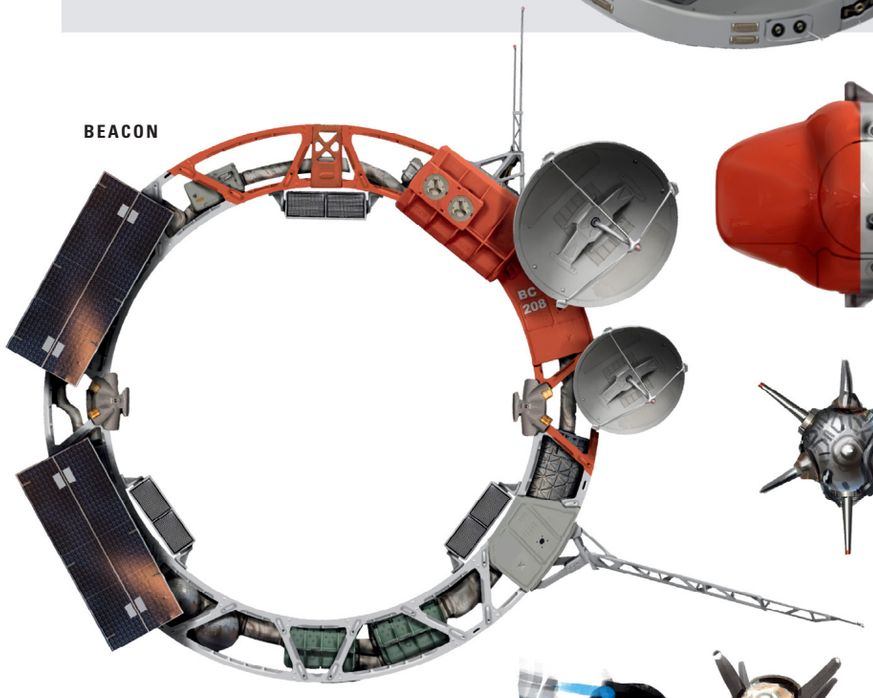




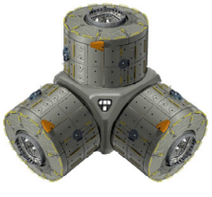
THE ORIGINAL CONSTELLATION LODGE

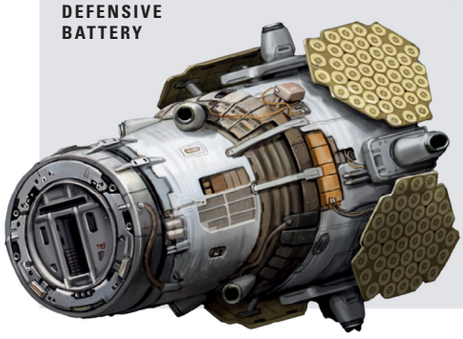
Originally the lodge was located in the center hub room of the Eye station with a dramatic view of space through the domed glass ceiling. This made for an interesting clash between the traditional wood decor and the cold industrial details of the station. This location was moved to New Atlantis for gameplay reasons.


SPY SATELLITE


BEACON

MINES




DEFENSIVE
BATTERY

CHAPTER 5

Weapons

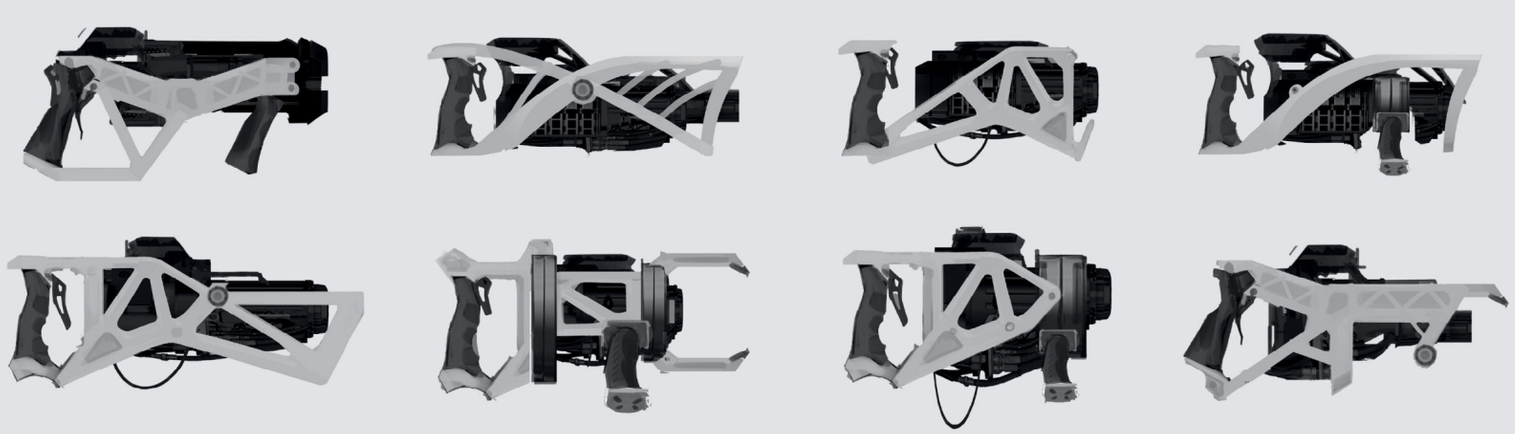
Designing futuristic guns is a challenge similar to designing outfits. If the designs lean too sci-fi, and they can feel like unrealistic toys. Play it too conservatively, and it's just kind of boring—there are already plenty of games out there with totally authentic, real-world guns. We tried to explore what near-future guns could look like if they were adapted to a space-based environment. This meant using materials that were lightweight and had mechanisms that could theoretically function in different temperature and gravity environments.

For the more grounded ballistic guns, we took the experimental idea of caseless ammunition rounds, as developed back in the '70s, but still had fun with more advanced tech like lasers, particle beams, and magnetic superposed array guns. But even these higher-tech guns were laden with industrial details to make them look believably manufactured with physical limitations on what was feasible.

CUTTER

This mining tool that the player starts the game with doubles as a pretty effective weapon. Its design cues are meant to evoke modern industrial mining tools.

SKETCHES

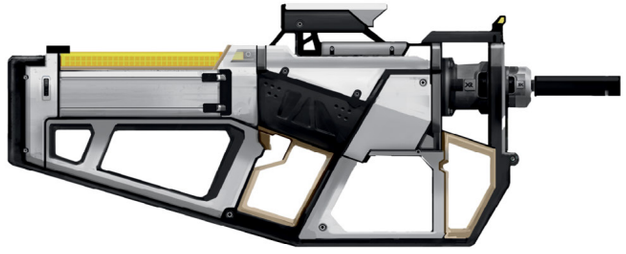


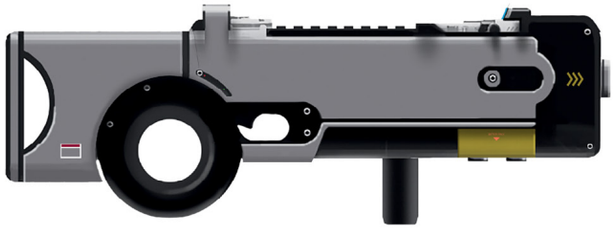
COMBATECH

COMBATECH

CombaTech is the Settled Systems' only truly independently owned and operated weapons manufacturer, in that its production facility does not lie within the territory of one of the existing factions. In fact, nobody knows quite where CombaTech is located. But that hasn't stopped the company's incredible variety of weapons (many sporting colorful names) from being spread throughout the Settled Systems.

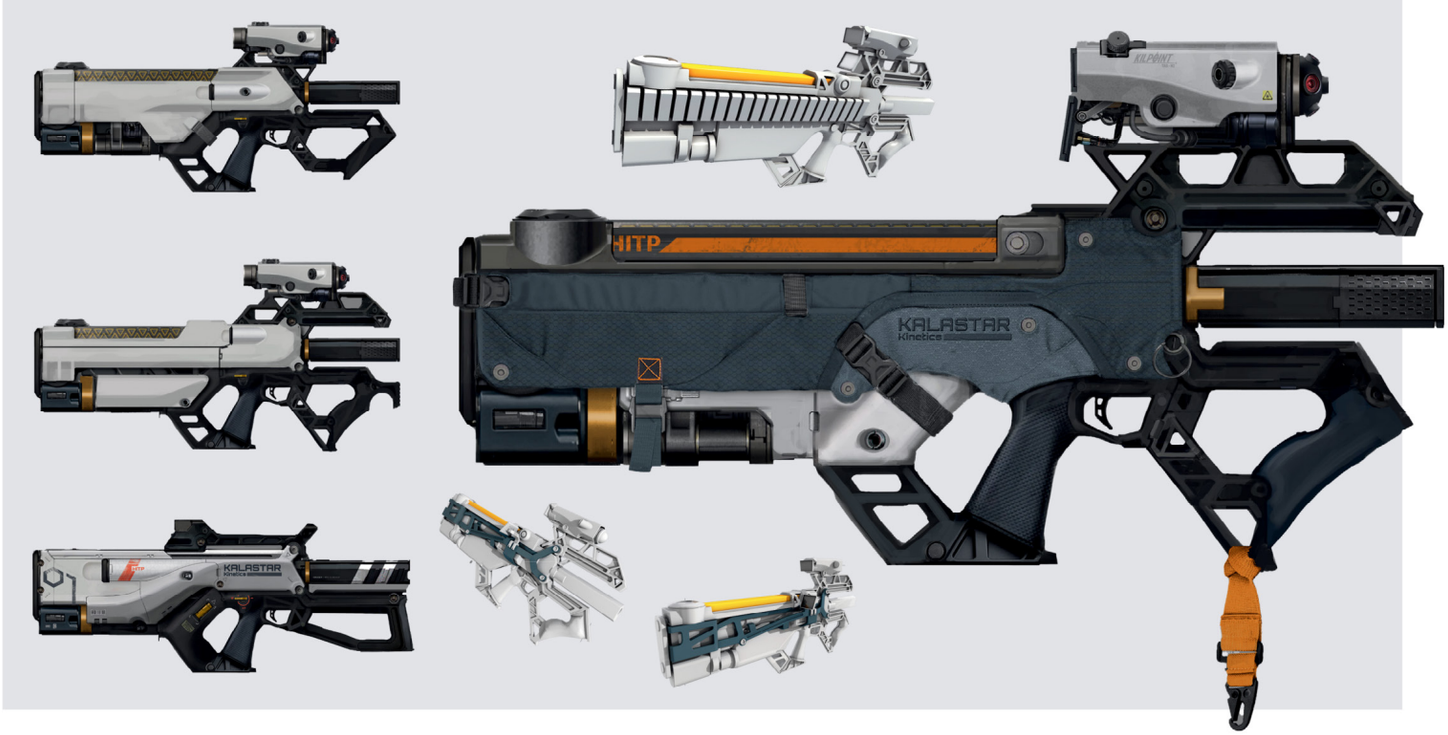
The design hallmarks of this brand are heavy use of molded plastic polymers with anodized aluminum frames and an e-ink-like ammo display often on the magazine itself.





COMBATECH
BULLPUP
ASSAULT RIFLE

SILHOUETTE EXPLORATION



COMBATECH GRENDEL

This assault rifle was the first gun we made for the game as part of the preproduction vertical slice. As a design exercise, this allowed us to refine the game's take on "space guns." It was designed with a "bullpup" form inspired by the P90, since compact guns make the most sense in tight ship corridors. The Grendel uses caseless ammunition rounds, since shell casings potentially floating around in a zero-G environment would not be ideal.

EXPLORATION

COMBATECH EON PISTOL

Like the Grendel, the Eon was an early game weapon and the first pistol we made. Although we didn't want to use the conventional slide mechanism of a standard semiauto pistol, we still wanted a dramatic physical interaction when reloading, so the top case of the gun pops open, allowing for a fun slapping-down action.

SKETCHES

COLOR EXPLORATION

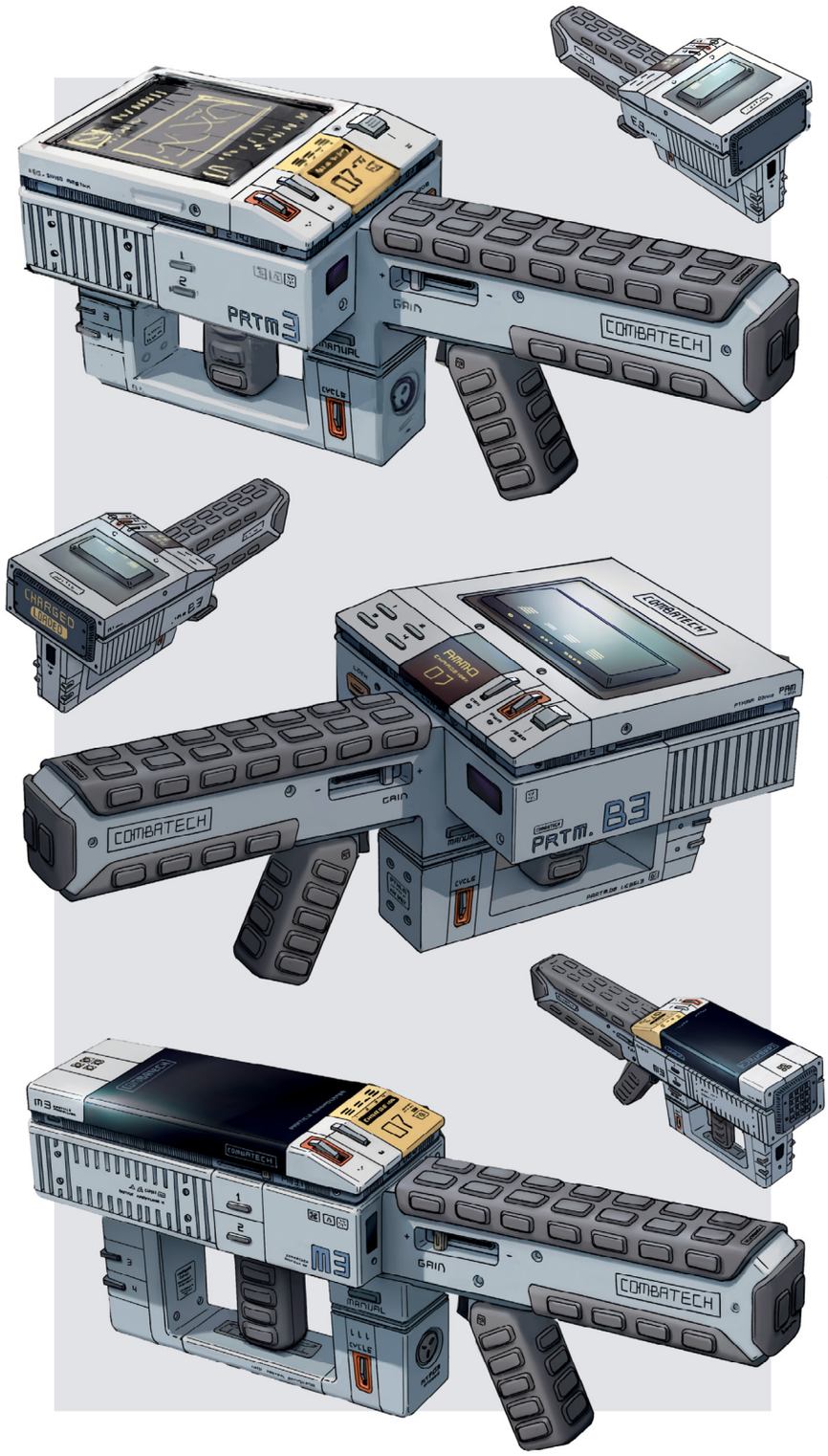
ABILENE
PRECISION FIREARMS
ALLIED ARMAMENTS
STINGER
HITP
9MM CAL.
AMMO LEFT
08
RELOAD
09

COMBATECH EQUINOX

Even though we have laser technology in this world, the bulky batteries needed for a high-powered weapon still pose a design challenge. This led us to a boxy, not-sleek design for the default laser gun.

EXPLORATION

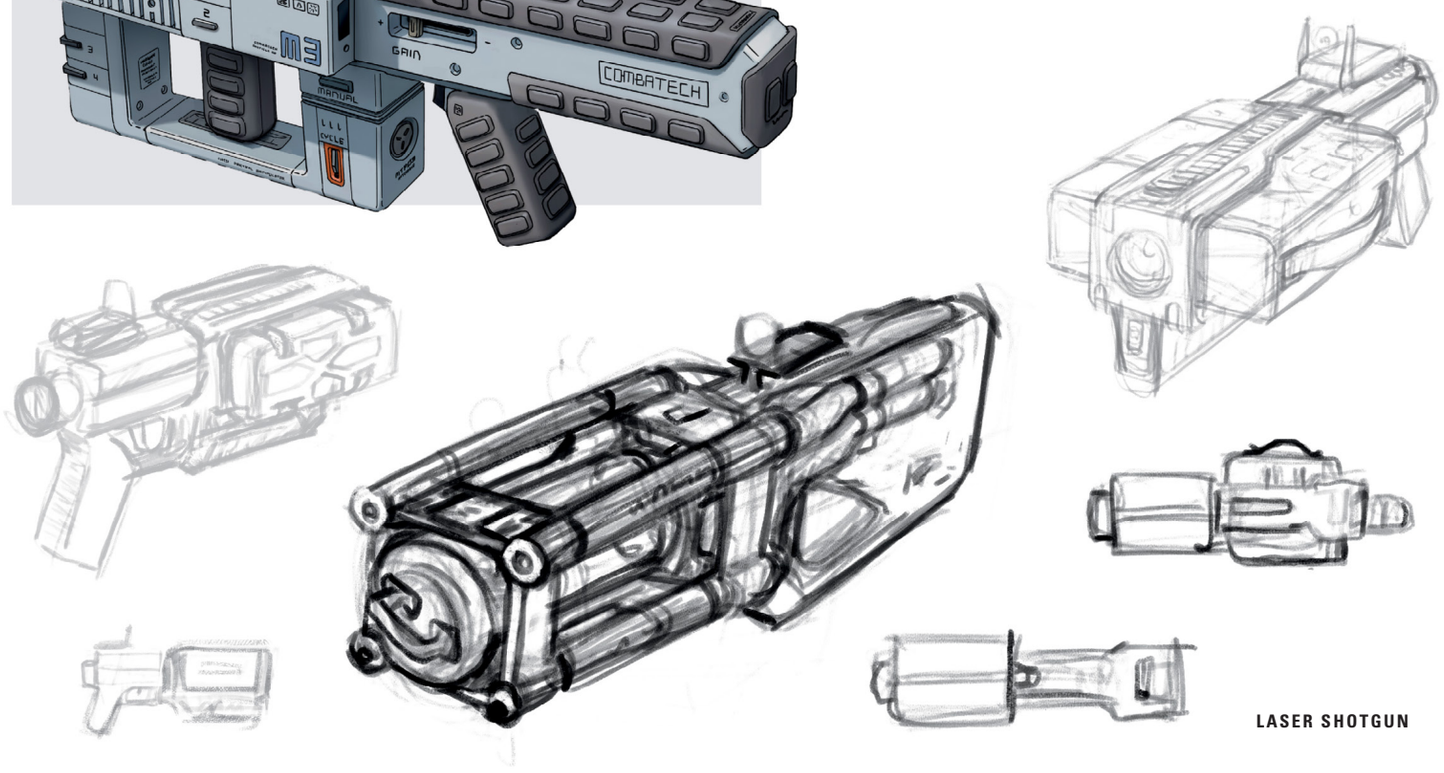
COMBATECH
KODAMA



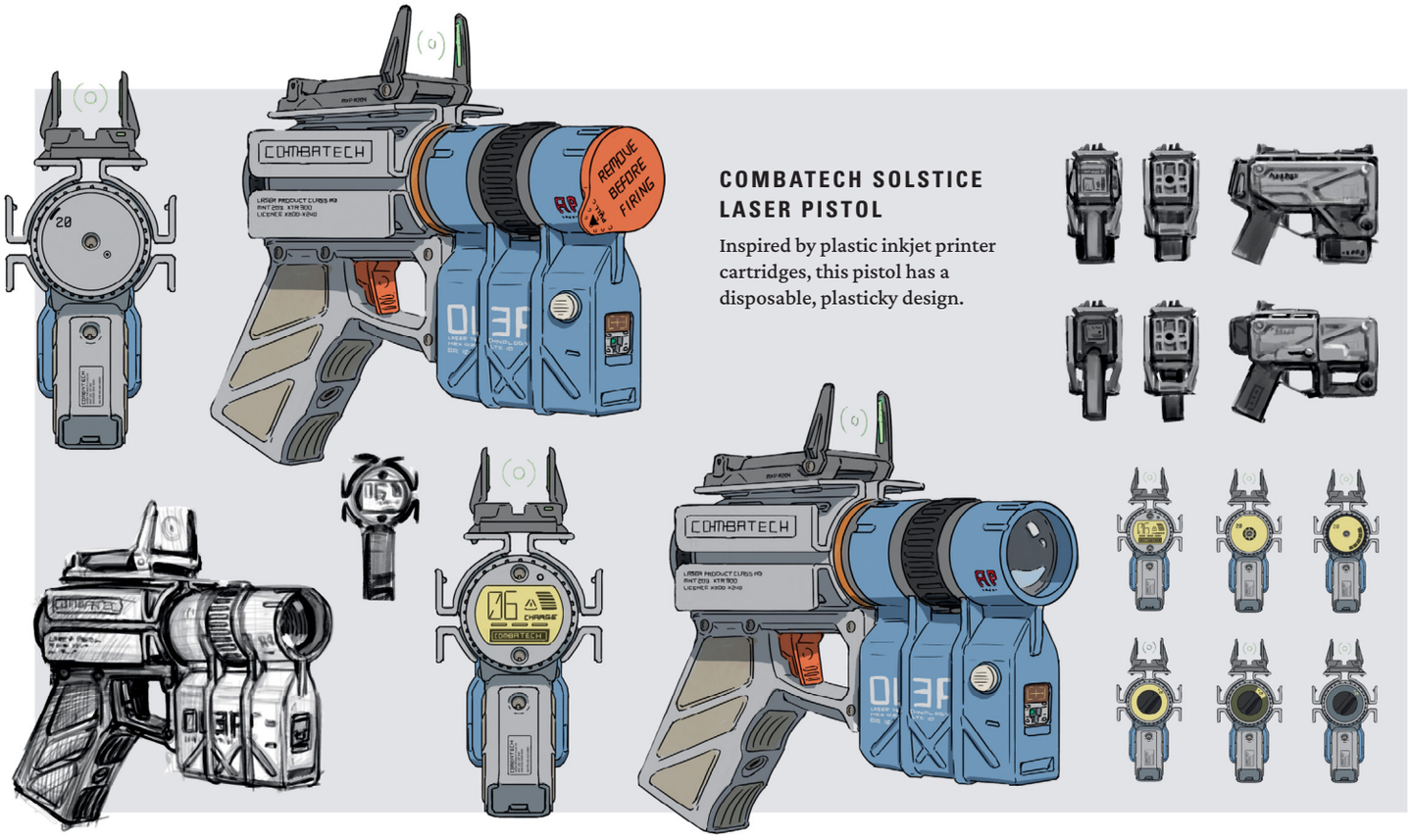
COMBATECH BIG BANG PARTICLE SHOTGUN

Inspired by retro top-loading videotape players.

COMBATECH DRUMBEAT ASSAULT RIFLE



LASER SHOTGUN



COMBATECH SOLSTICE LASER PISTOL

Inspired by plastic inkjet printer cartridges, this pistol has a disposable, plasticky design.

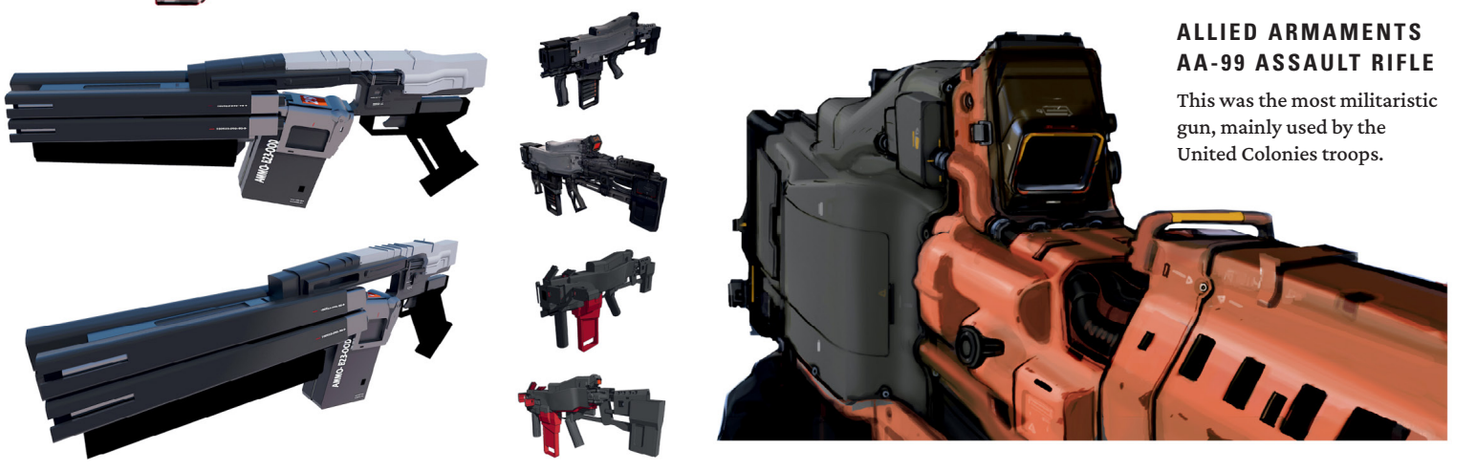
ALLIED ARMAMENTS

Allied Armaments has its headquarters and production facility in the city of New Atlantis on the planet Jemison in the Alpha Centauri system. It is the largest civilian supplier of weapons and armor inside the United Colonies but has a contract to supply specific weapons to the United Colonies forces as well. Allied produces all kinds of weapons.

ALLIED SIDESTAR PISTOL

ALLIED URBAN EAGLE

ALLIED RODAH SHOTGUN

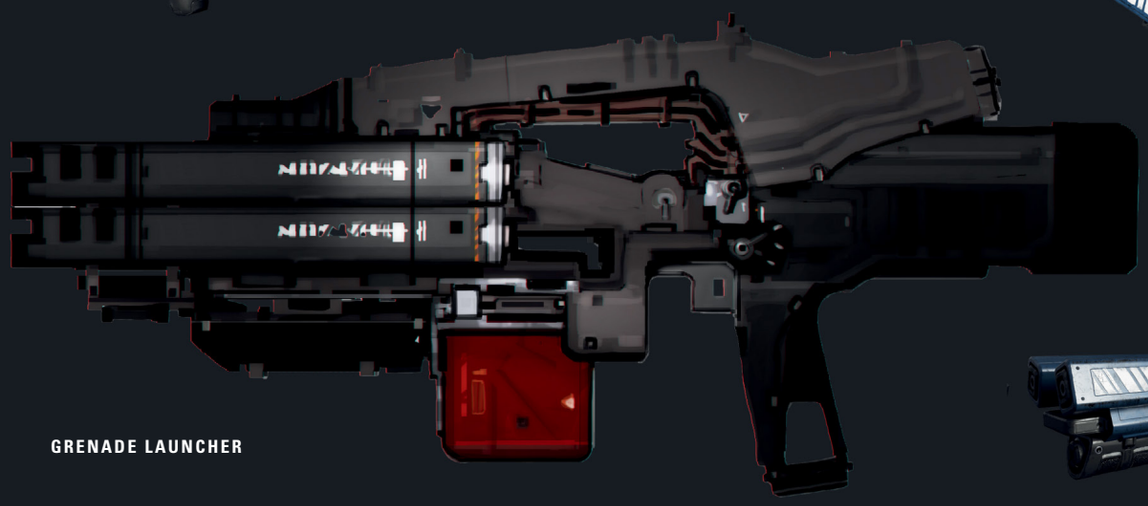


ALLIED ARMAMENTS AA-99 ASSAULT RIFLE

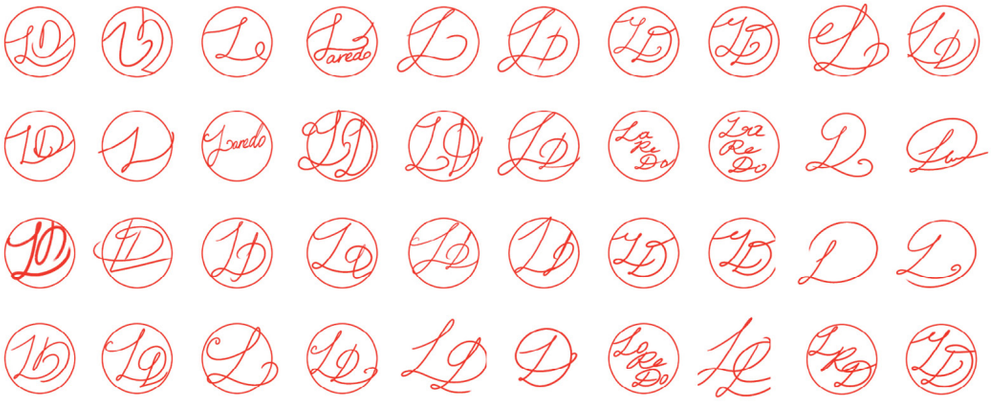
This was the most militaristic gun, mainly used by the United Colonies troops.

PARTS EXPLORATION

ALLIED ORION LASER RIFLE



GRENADE LAUNCHER



LAREDO PRECISION FIREARMS

Headquartered in the Freestar Collective capital of Akila City, Laredo has become known for its caseless-ammo-based projectile weapons.

LAREDO BRIDGER ROCKET LAUNCHER

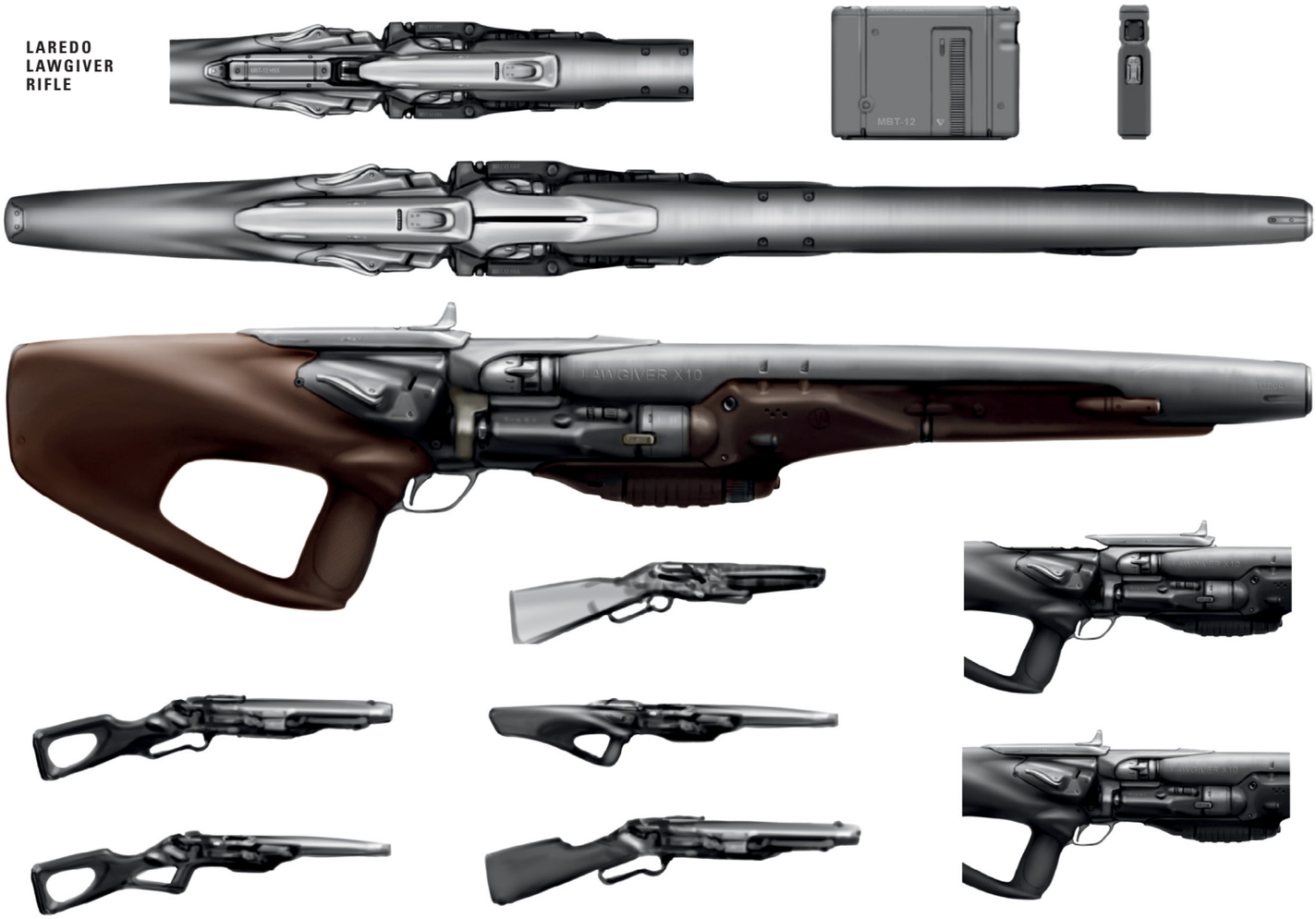
We didn't have a conventional over-the-shoulder rocket launcher, so this was a version of that concept but as a handheld rifle, basically a maximized grenade launcher. The old-school lever-action mechanism that launches mini rockets was a fun idea.

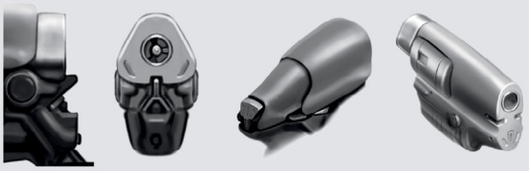
LAREDO COACHMAN SHOTGUN

Our take on the classic double-barreled shotgun has square barrels as a twist that emphasizes the nature of the rectangular caseless-ammo rounds (even though the bullets themselves are still conventionally round).

EXPLORATION

LAREDO LAWGIVER RIFLE

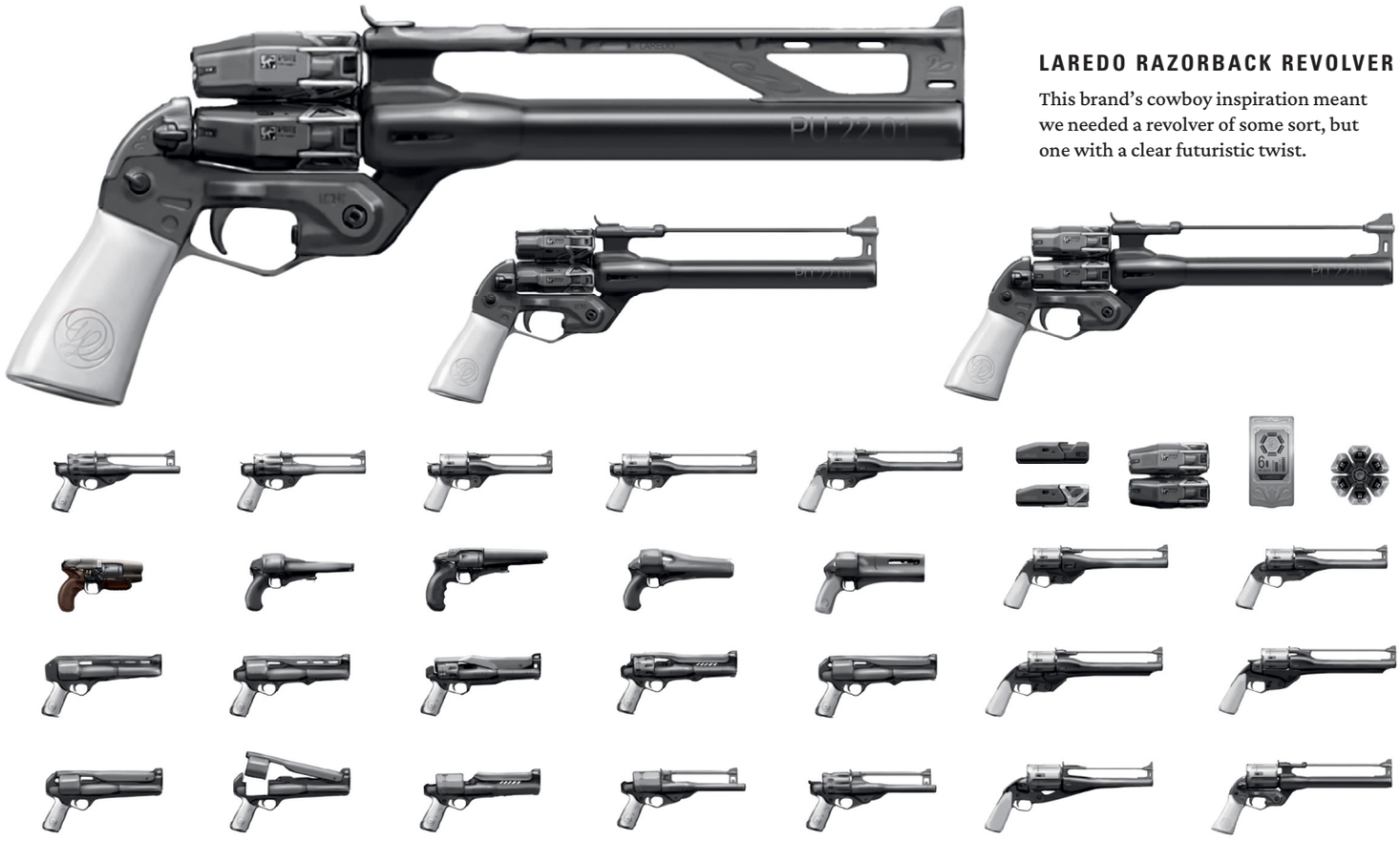




LAREDO PEACEMAKER PISTOL

LAREDO RATTLER PISTOL

EXPLORATION

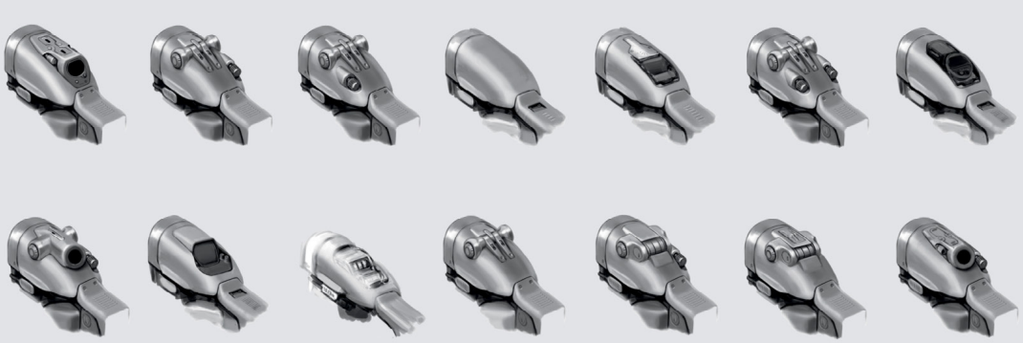


LAREDO RAZORBACK REVOLVER

This brand's cowboy inspiration meant we needed a revolver of some sort, but one with a clear futuristic twist.

LAREDO TOMBSTONE ASSAULT RIFLE

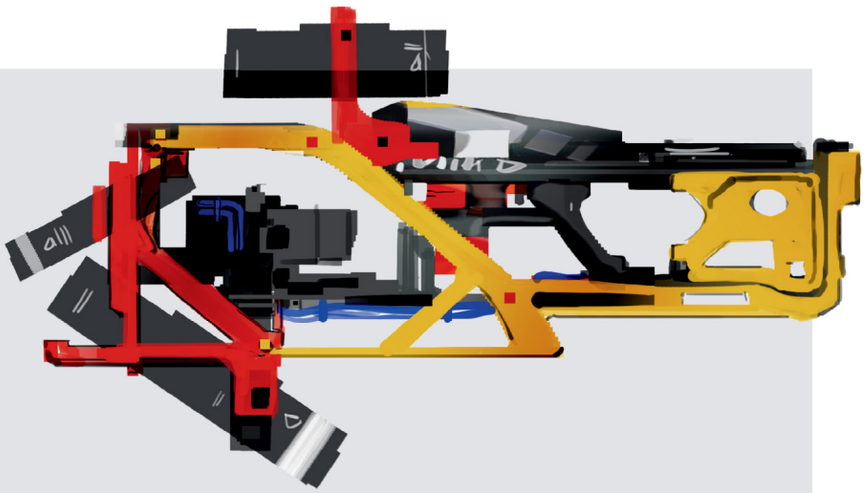
EXPLORATION

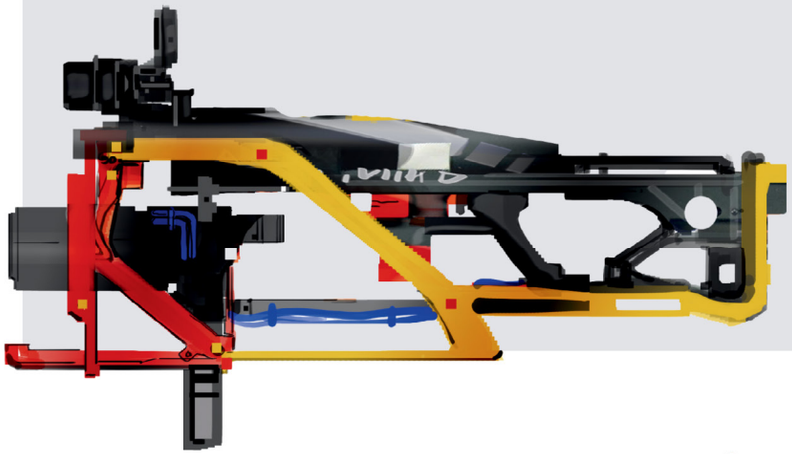


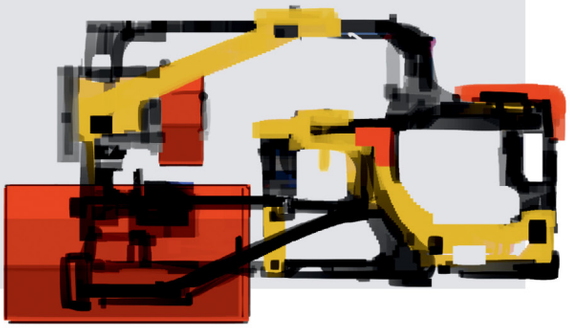
KORE KINETICS

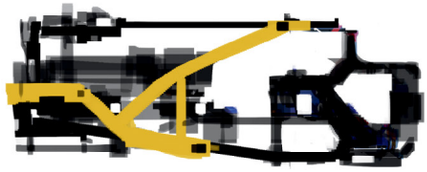
Kore Kinetics is the smallest of the megacorporations found in the Freestar Collective city of Neon. A relative newcomer to the weapons game, it has quickly gained a reputation for its powerful magnetic-induction-based weapons. These guns simultaneously shoot an array of projectiles, making them devastatingly powerful.

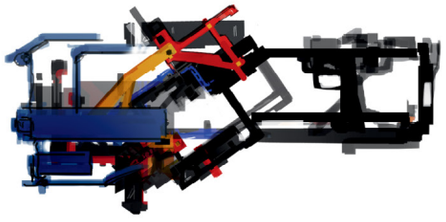
The designs were intended to look more experimental, like these are unfinished prototypes of an early and immature technology. The skeletal frameworks and exposed guts of the guns were meant to showcase how complex they are.

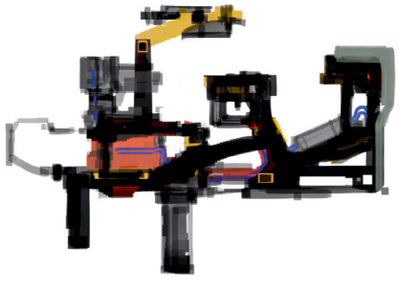


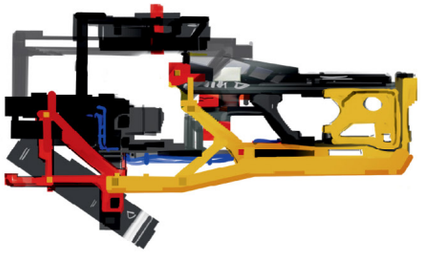


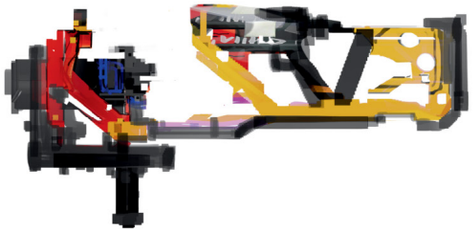


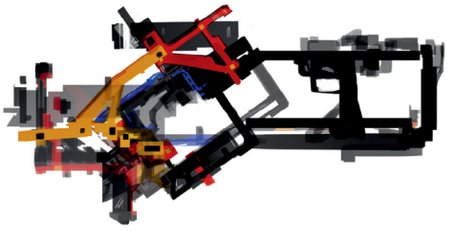


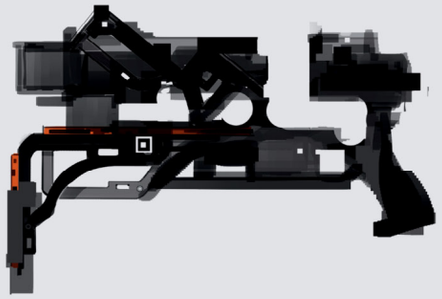






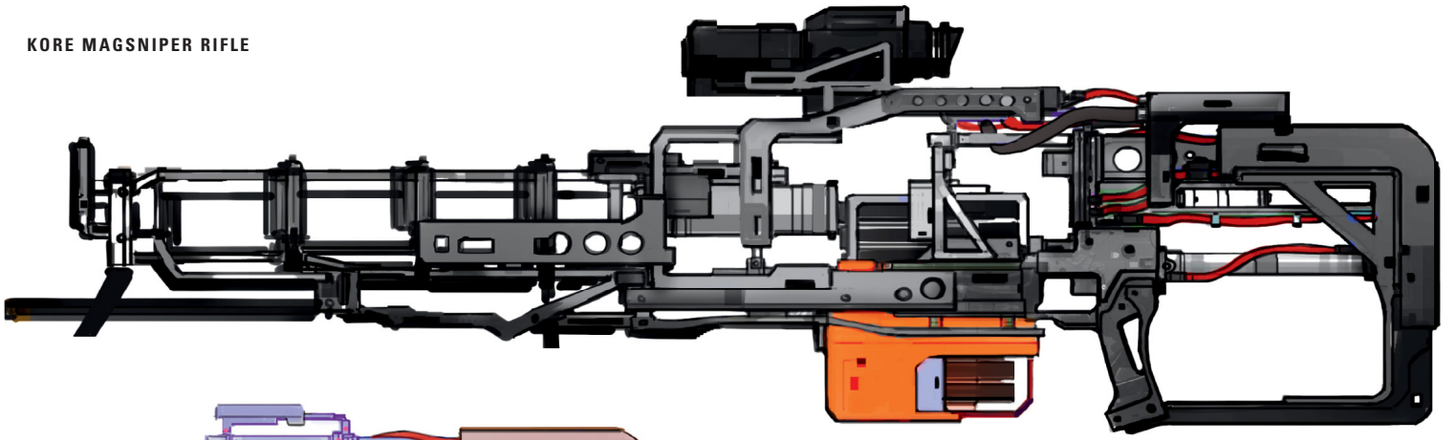


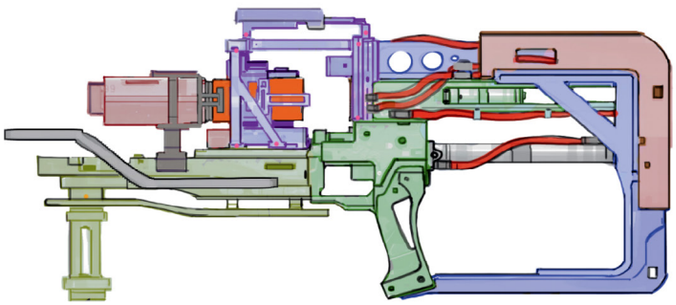


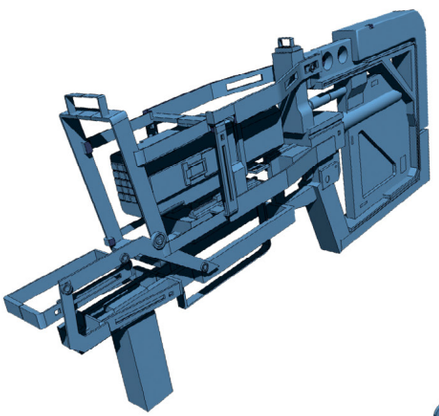


VARIATIONS

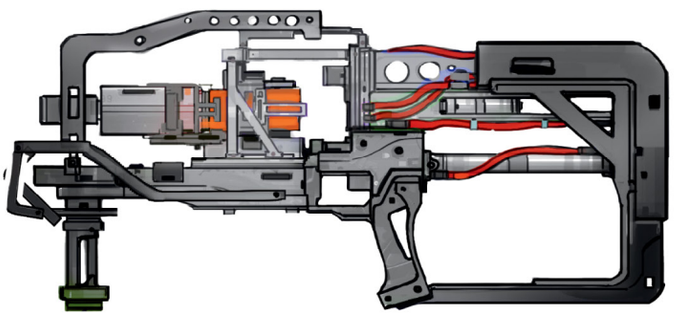
KORE MAGSNIPER RIFLE

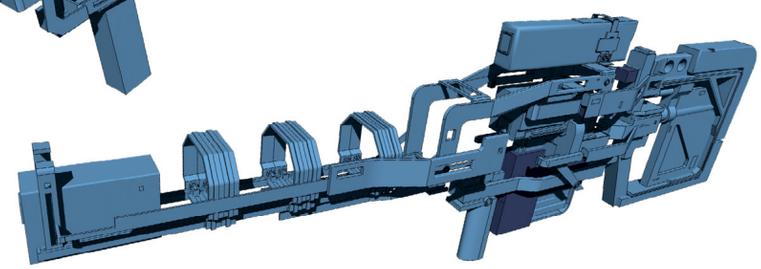


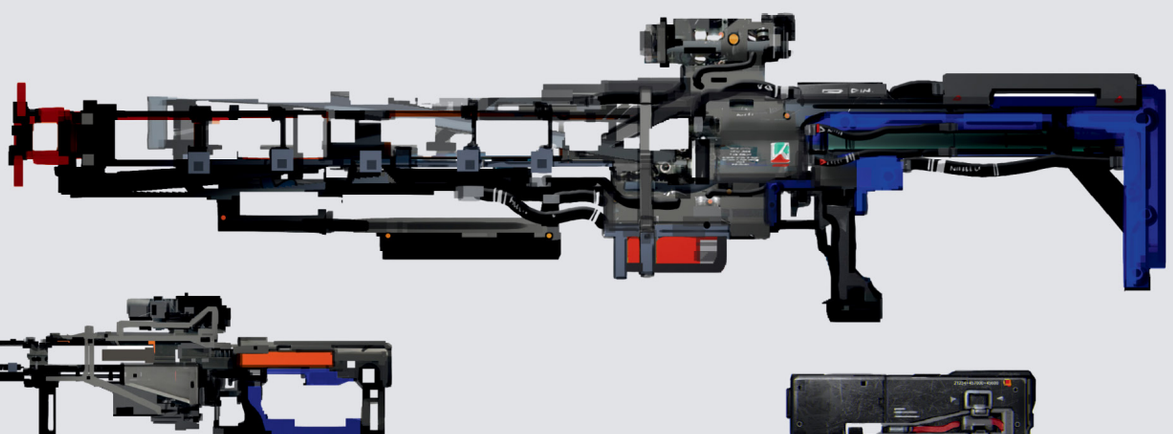




EXPLORATION



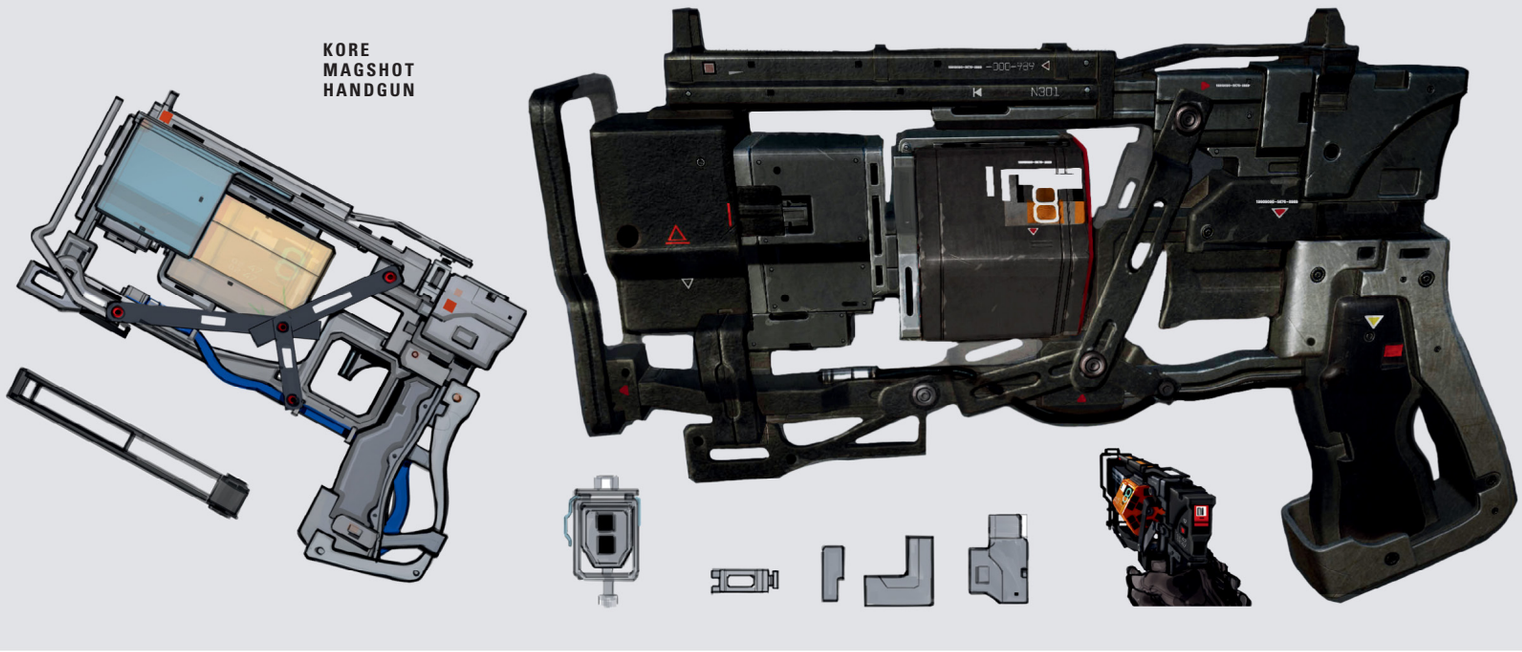




KORE MAGSHEAR
ASSAULT RIFLE

KORE MAGPULSE ASSAULT RIFLE

KORE
MAGSHOT
HANDGUN



ASSAULT RIFLE

BLACK FLEET PISTOL

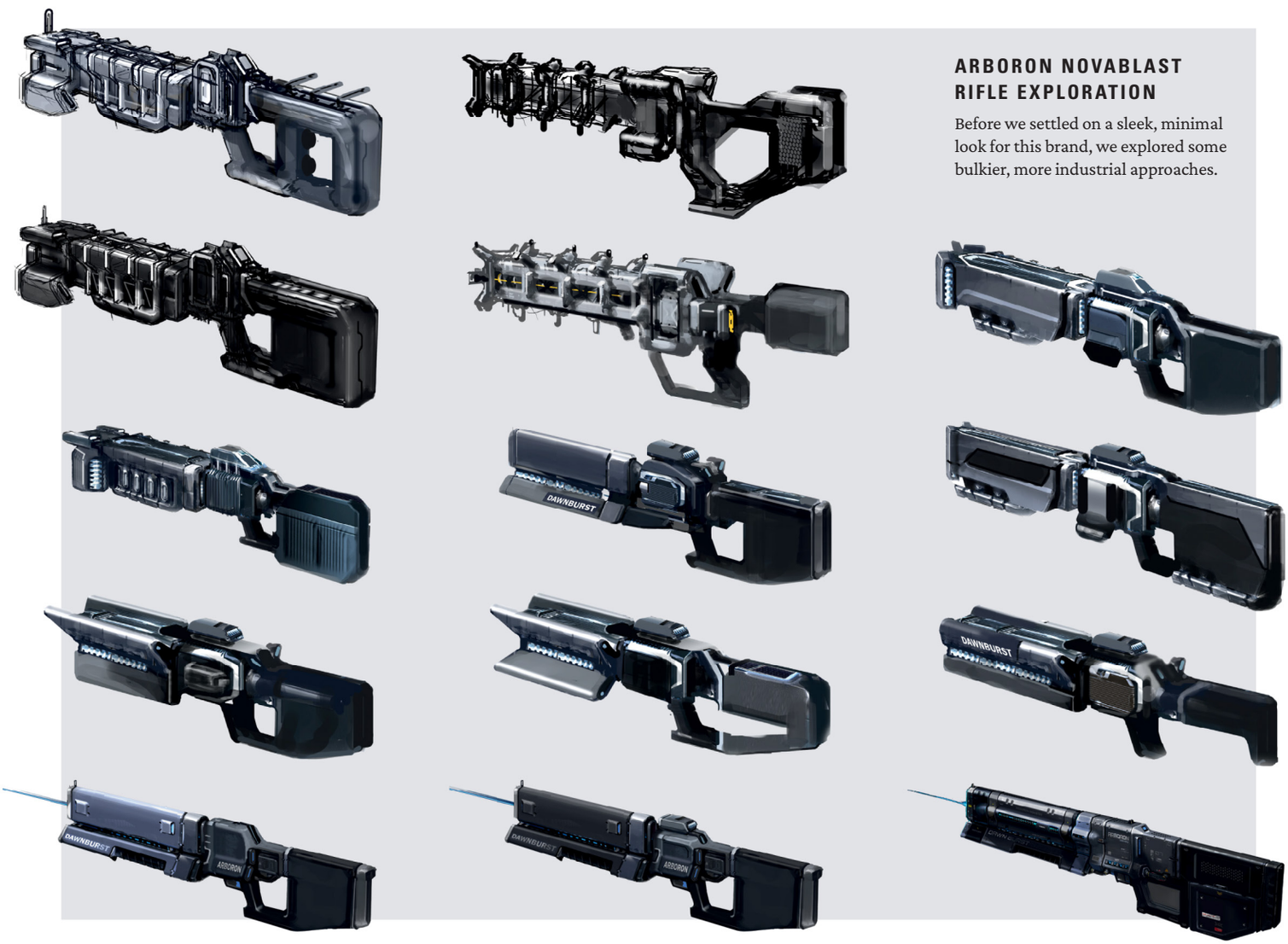
EXPLORATION

ARBORON

A manufacturer located in the city of Neon, Arboron is a wholly owned subsidiary of Ryujin Industries (much like their ship-manufacturing counterpart, Taiyo Astroneering). And just as Taiyo is known for the sleek design of its ships, Arboron provides the most stylish high-tech weapons in the Settled Systems.

ARBORON

ARBORON NOVALIGHT PISTOL

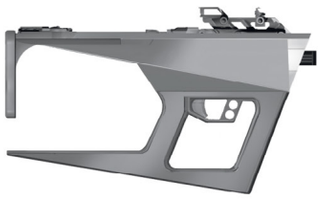


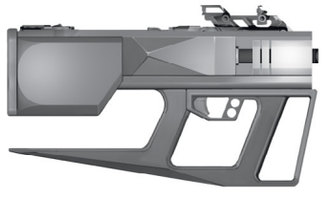
ARBORON NOVABLAST RIFLE EXPLORATION

Before we settled on a sleek, minimal look for this brand, we explored some bulkier, more industrial approaches.

VA'RUUN INFLICTOR RIFLE

These guns are probably the most "sci-fi" guns that we have. They are meant to stand out as being more alien and stylized compared to the more functional designs used elsewhere in the Settled Systems.





VA'RUUN STARSHARD PISTOL

EARLY VA'RUUN GUN EXPLORATION

Before we settled on the weirder stylistic direction, our first pass on these guns was boxier and techy. But this approach felt too similar to the Allied gun brand.

NONLETHAL GUN EXPLORATION

We explored a nonlethal energy weapon that would shock targets and render them unconscious. Originally intended for use by UC security, it ended up not making it into the game.

ARC WELDER

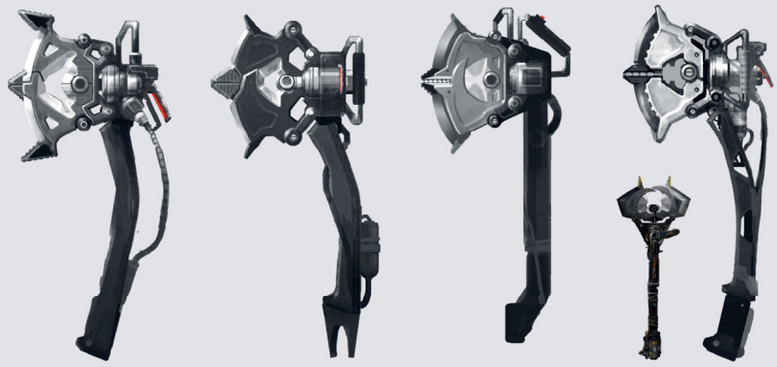
AUTO-RIVET

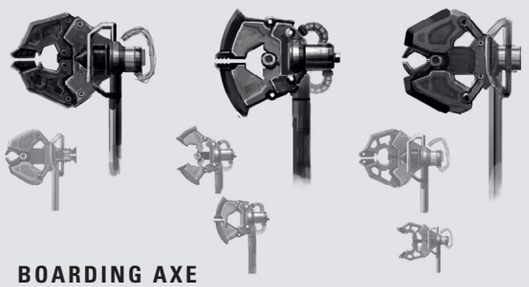
STARBORN GUN EXPLORATION

Early in development of the Starborn, we toyed with the idea of giving them their own advanced weaponry. These were studies to see how the aesthetic would apply to some sort of rifle. Ultimately we decided to emphasize the use of their innate powers instead.

COMBAT KNIVES
UNITED COLONIES
DS
DOGSTAR SURVIVAL
UC
COMBAT KNIFE
UC
Combat Knife

VA'RUUN PAINBLADE





BOARDING AXE

Some of these axe designs included a pneumatic head that could be jammed into the crevice of a sealed hatch or doorway to forcibly pry it open.

RESCUE AXE

CHAPTER 6

Set Dressing

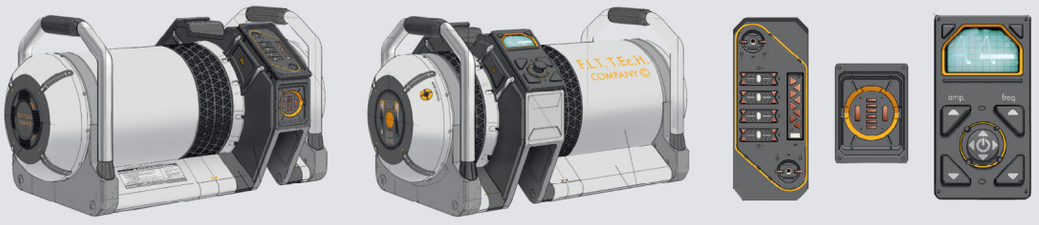
Environmental storytelling is a vital part of the worlds we build, so dressing our expansive spaces with interesting clutter is a high priority. We design a large amount of furniture, props, and machinery to both fill areas with a visually pleasing density of stuff and make the world feel lived in and believable.

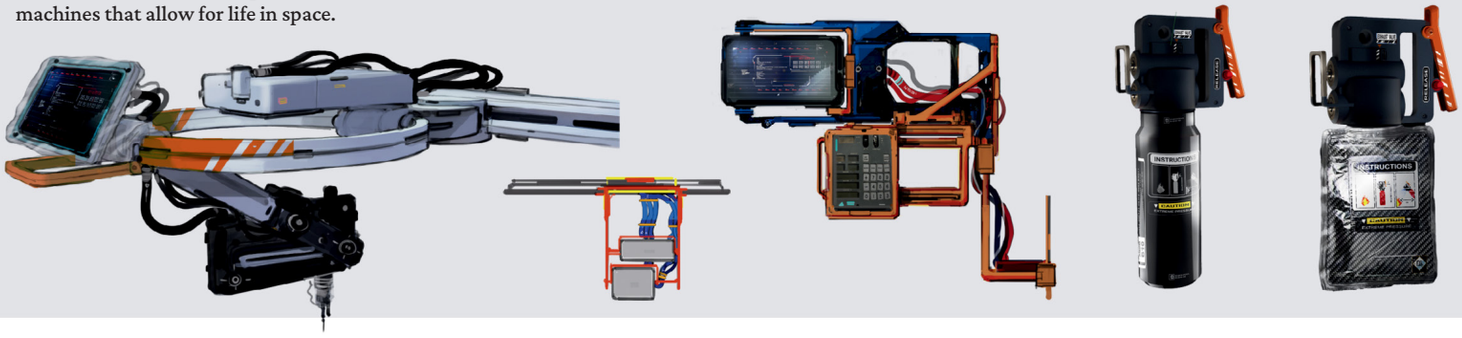
The more fantastical the world we create, especially in a distant-future science-fiction setting, the more important it is to counterbalance the exotic with the relatable. Even though this is the future, we think of it as a period piece, a historical take on a slice of human culture that hasn't happened yet.

We tried to think about how people would manage to live and work in the sometimes harsh and lonely locations where a spacefaring race would find itself. Spaceships, industrial complexes, and remote settlements are all cold and inhospitable environments not conducive to a comfortable life. We didn't think human nature would evolve that much, so even in the distant future, people would want to make their environments feel as cozy and warm as possible. A workspace might be filled with mementos and tchotchkes to serve as distractions from toughs jobs or a generally difficult life, just as they are today. And things would sometimes be cluttered and messy, because that's just how people are.

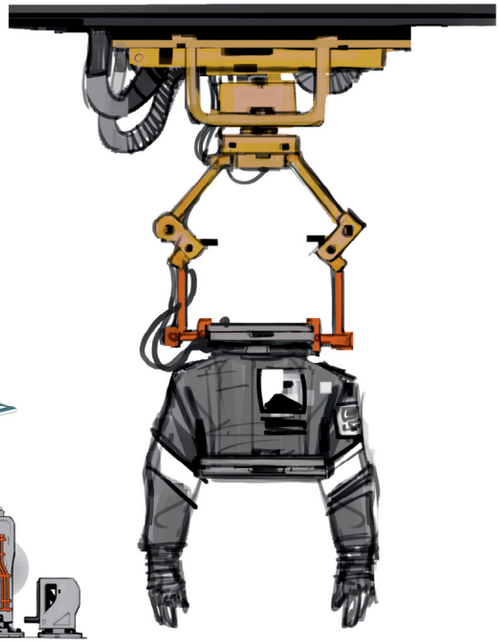
INDUSTRIAL

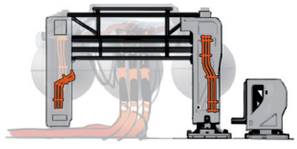
Throughout the game's many locations, there is a strong industrial aesthetic undercurrent. In order for humans to live in the void of space or remote worlds, much of their time and effort would be spent on mining for resources or manufacturing the machines that allow for life in space.

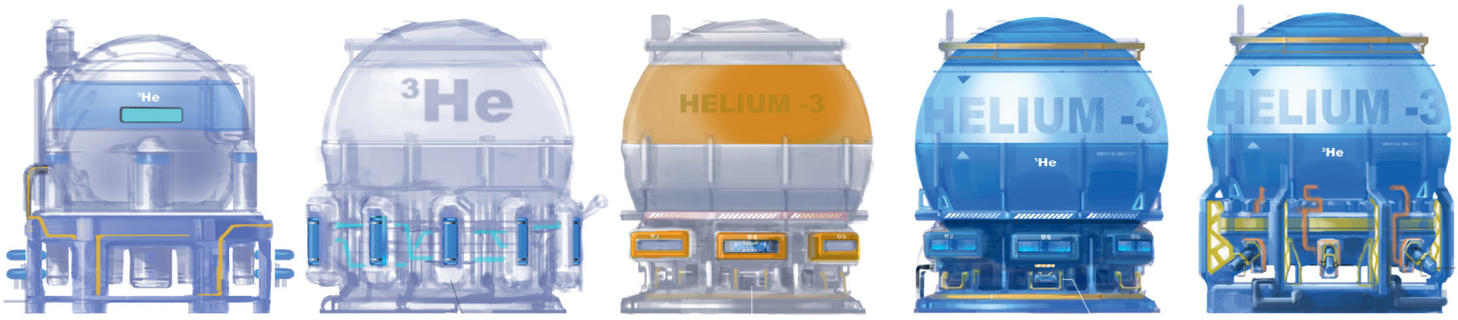




MEDICAL BED



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HELIUM -3
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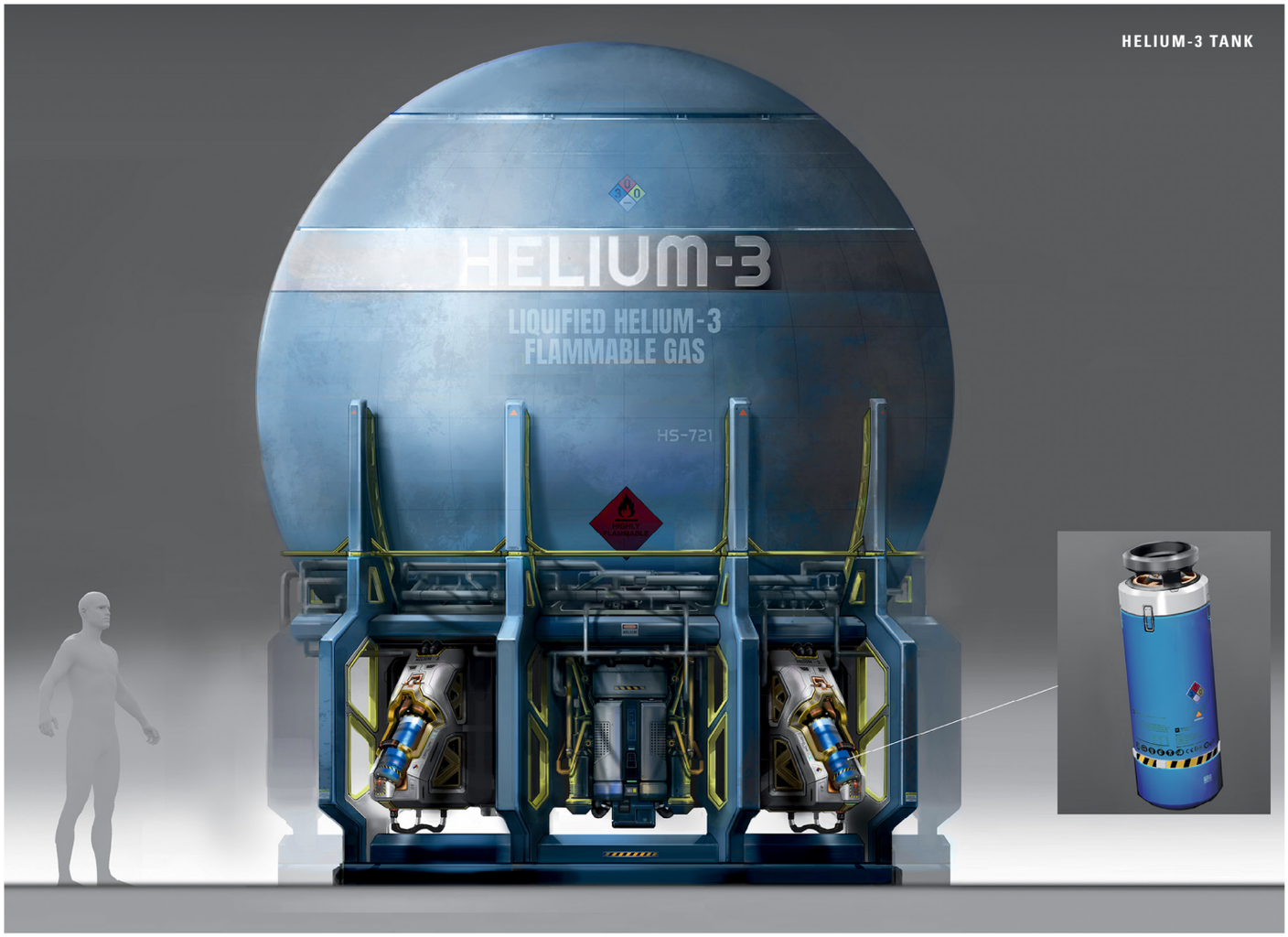
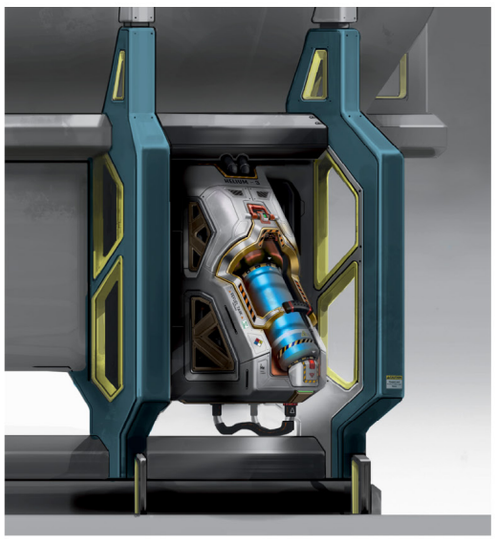
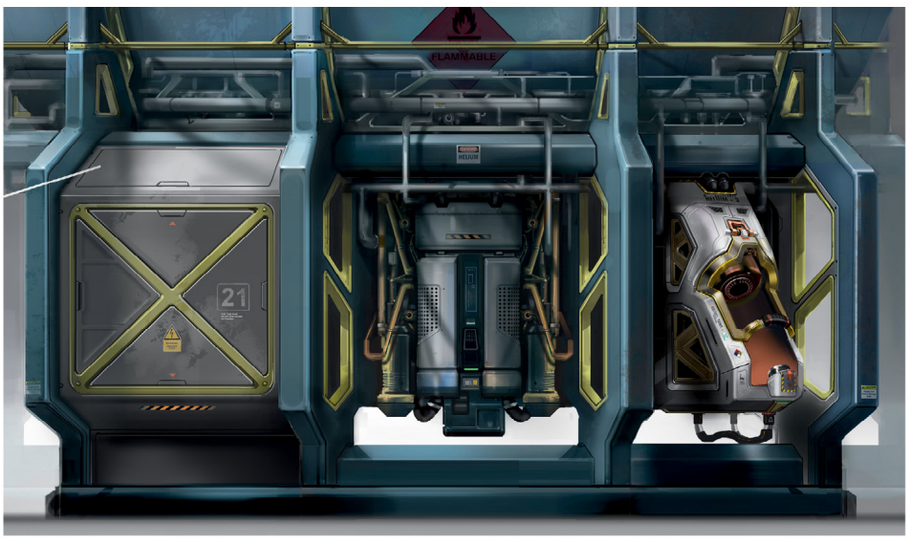
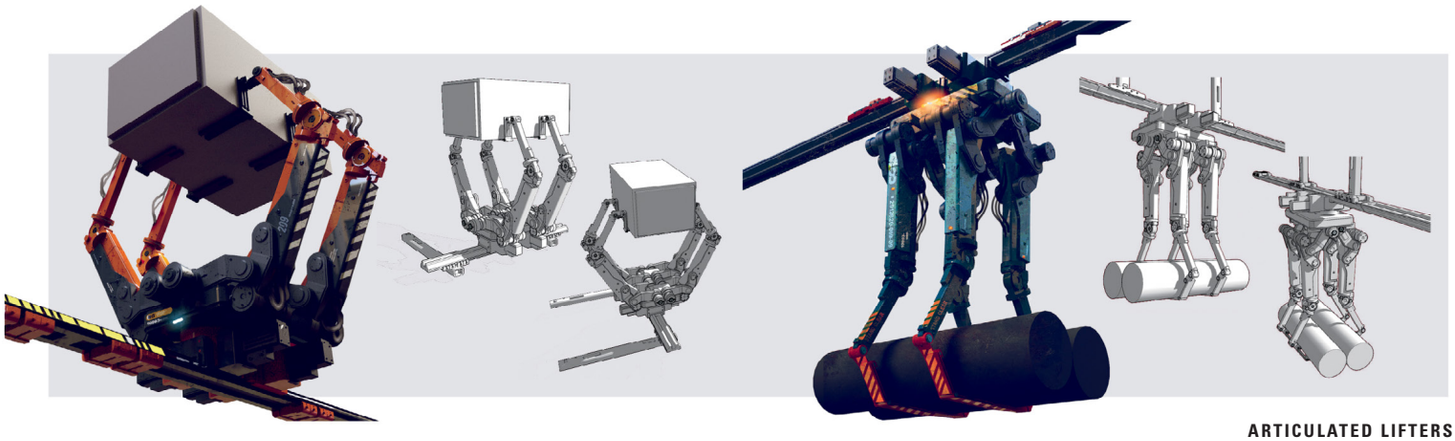

HELIUM-3 TANK
HELIUM-3
LIQUIFIED HELIUM-3
FLAMMABLE GAS
HS-721
HIGHLY FLAMMABLE



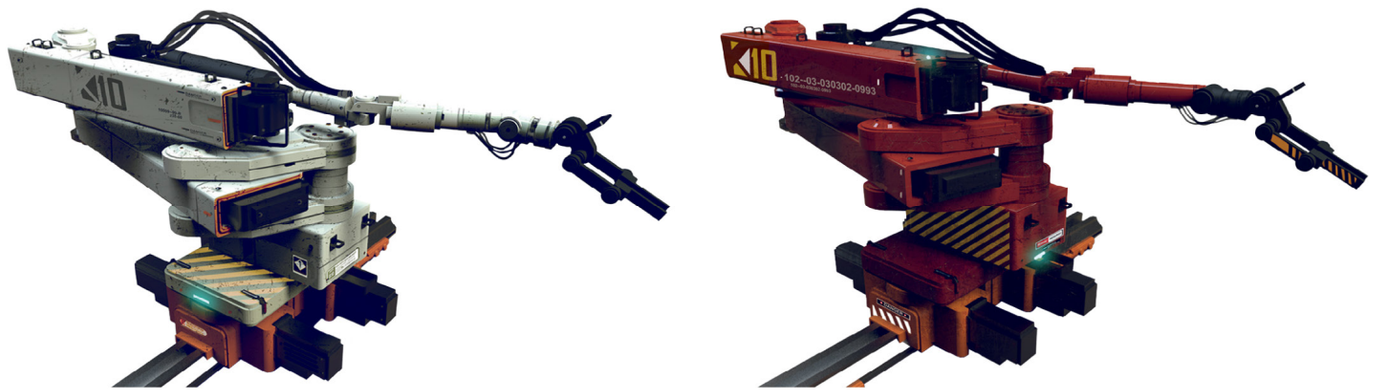

FLAMMABLE
21

MACHINE KIT

Because of the need for so much industrial machinery, we designed an expansive kit of mechanical components that world artists could use to build various interesting-looking bits of hardware. These are the “greebles” we used to add detailing and visual interest to many locations.

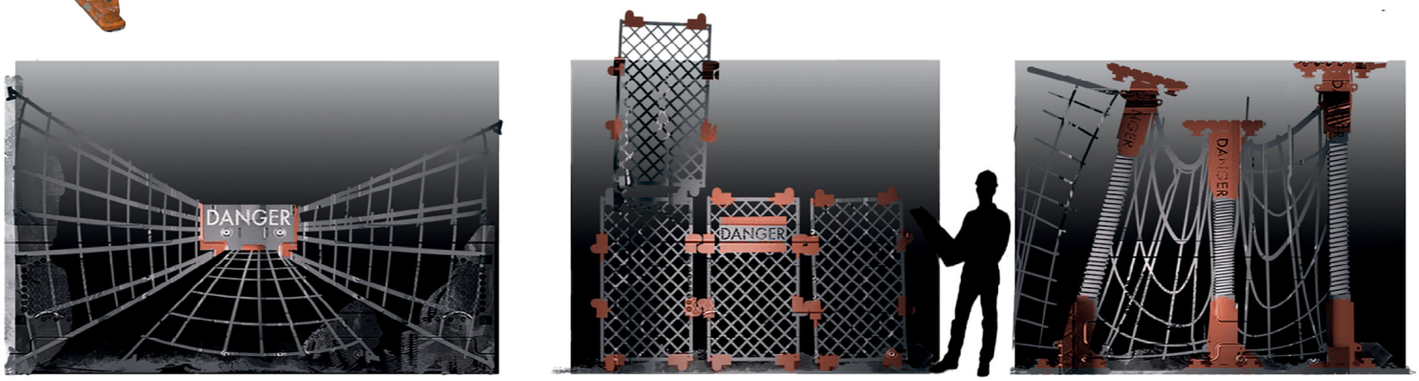


ARTICULATED LIFTERS



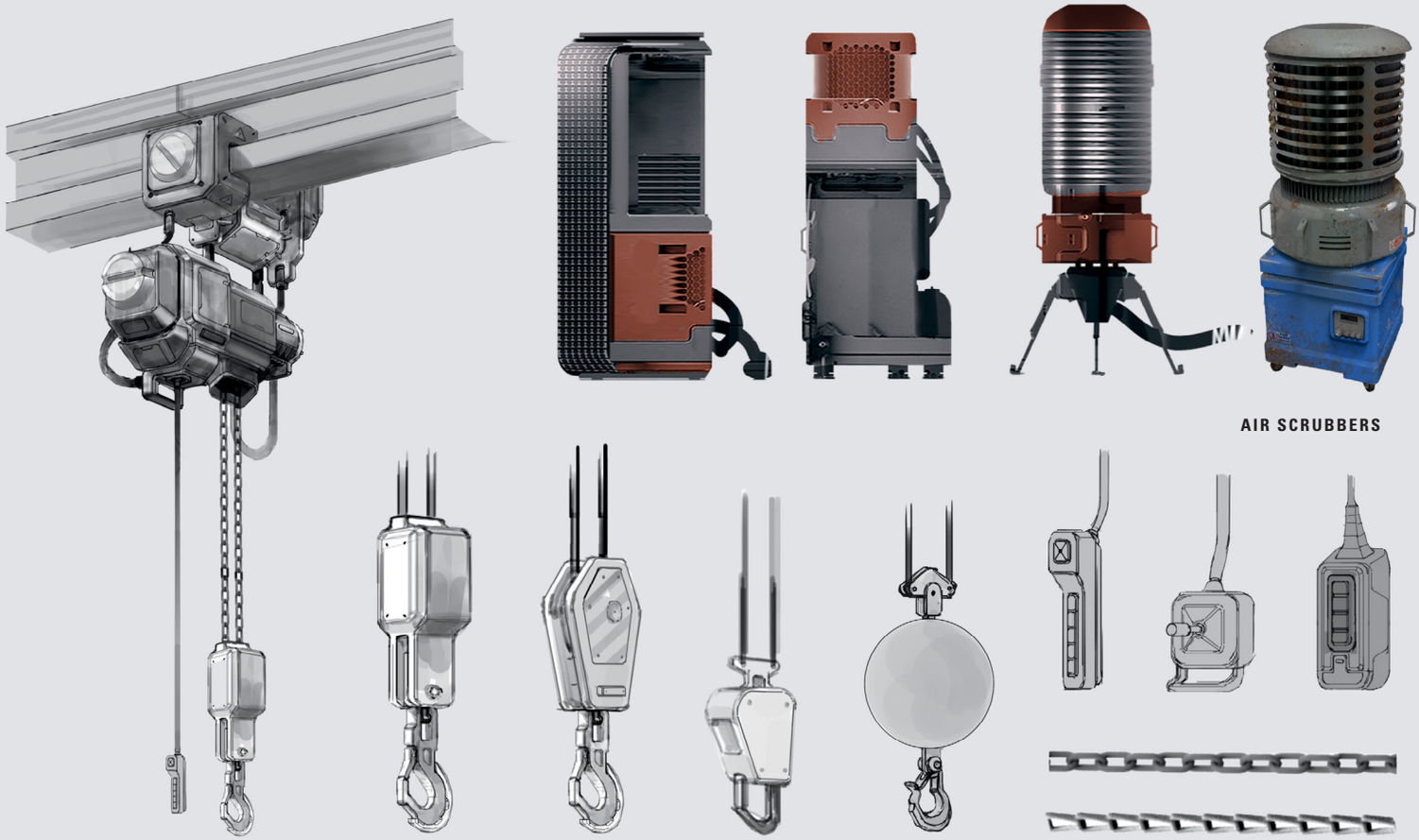
INDUSTRIAL VEHICLES

MINING CART



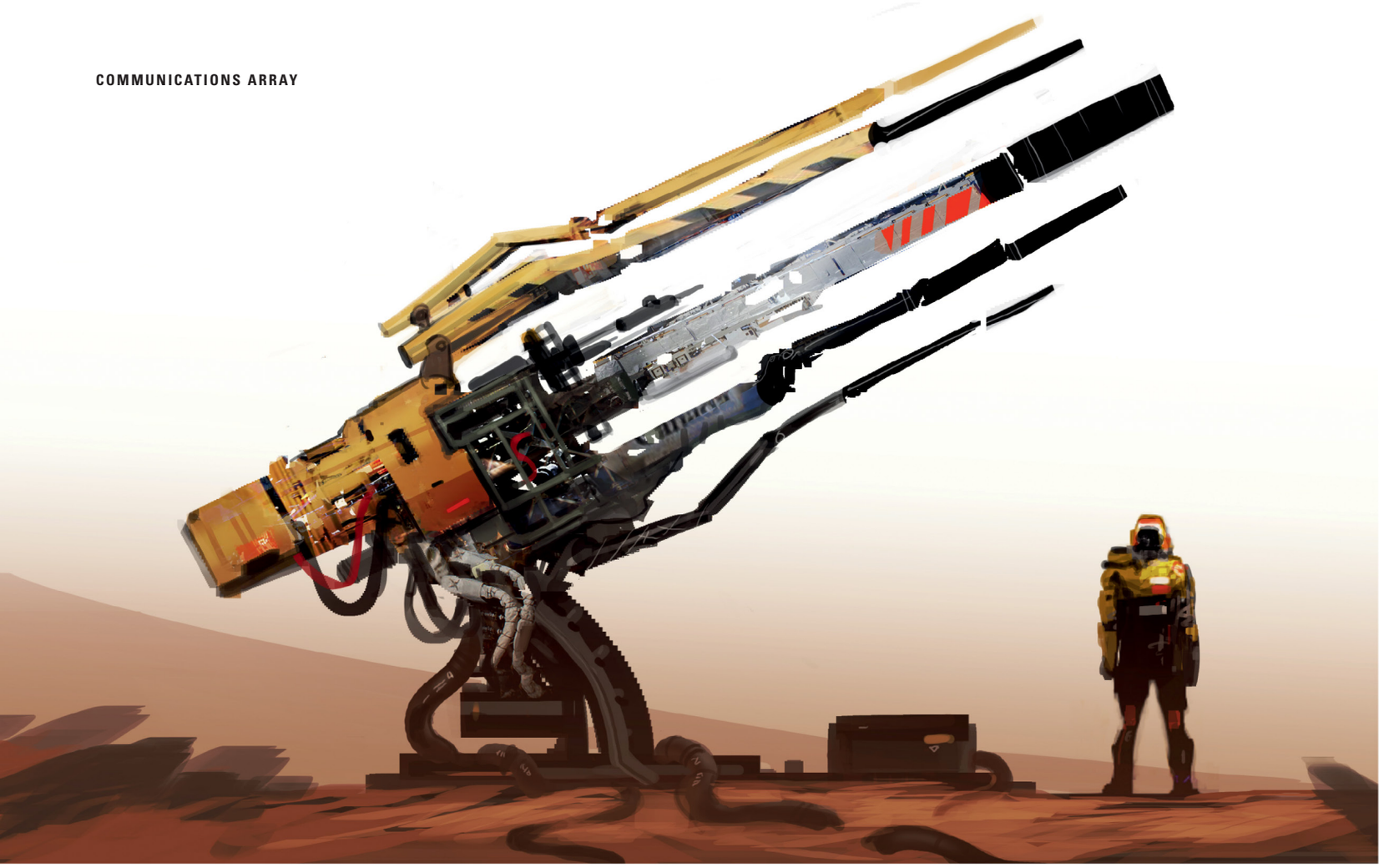
BARRIER WALL KIT

INDUSTRIAL
WORK LIGHTS

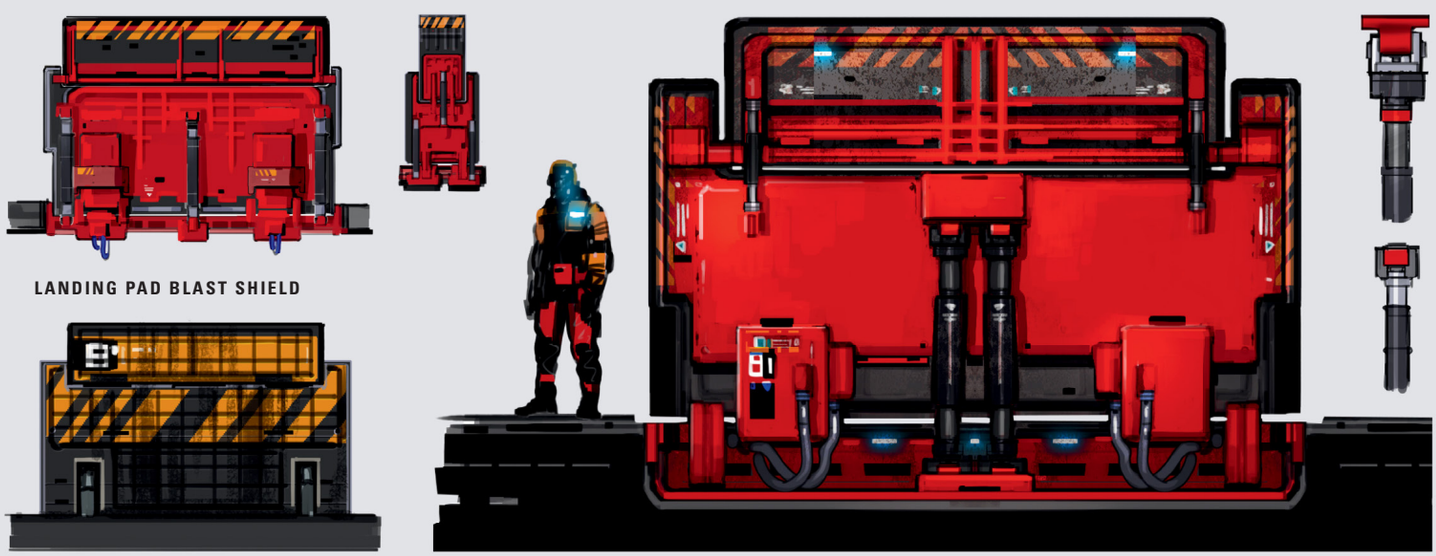


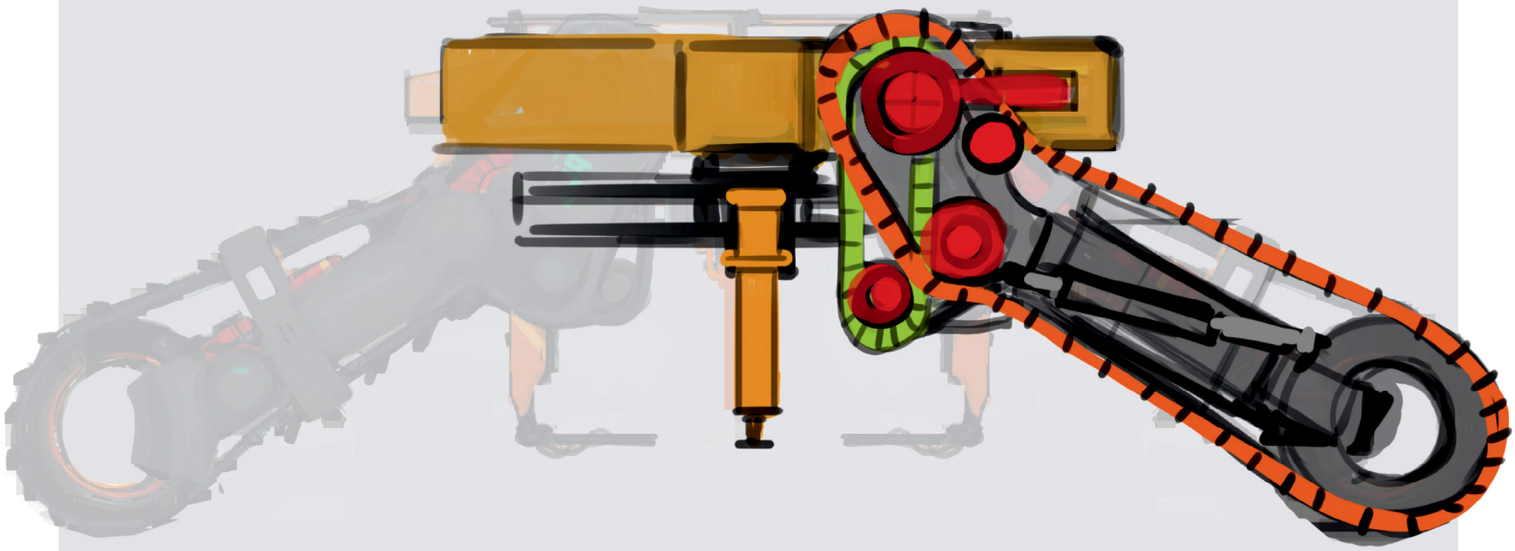
AIR SCRUBBERS

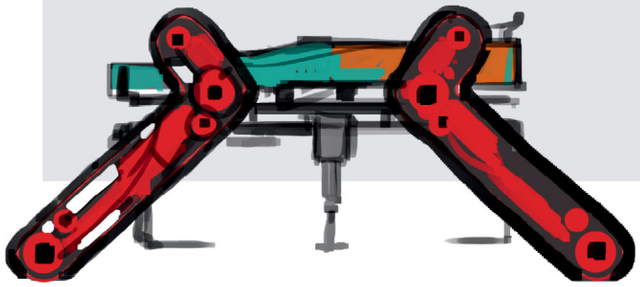
COMMUNICATIONS ARRAY



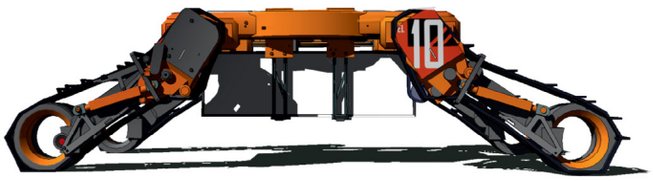
LANDING PAD BLAST SHIELD

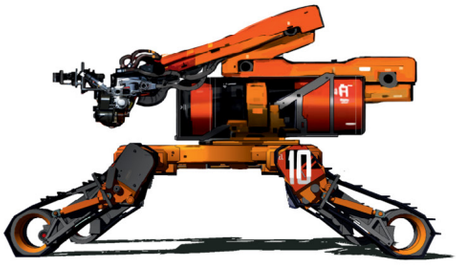


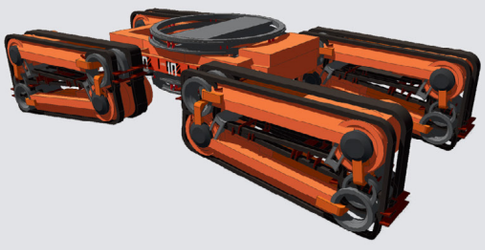


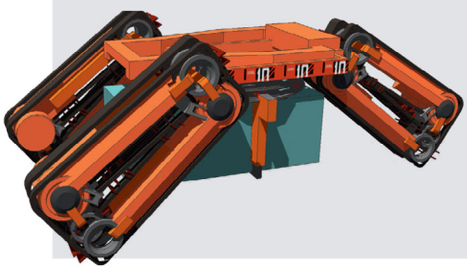


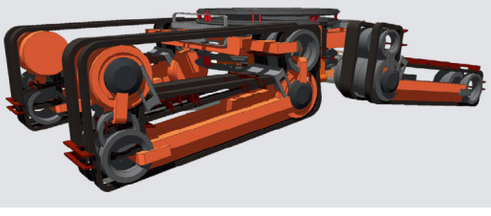
AUTOMATED CARGO LOADER

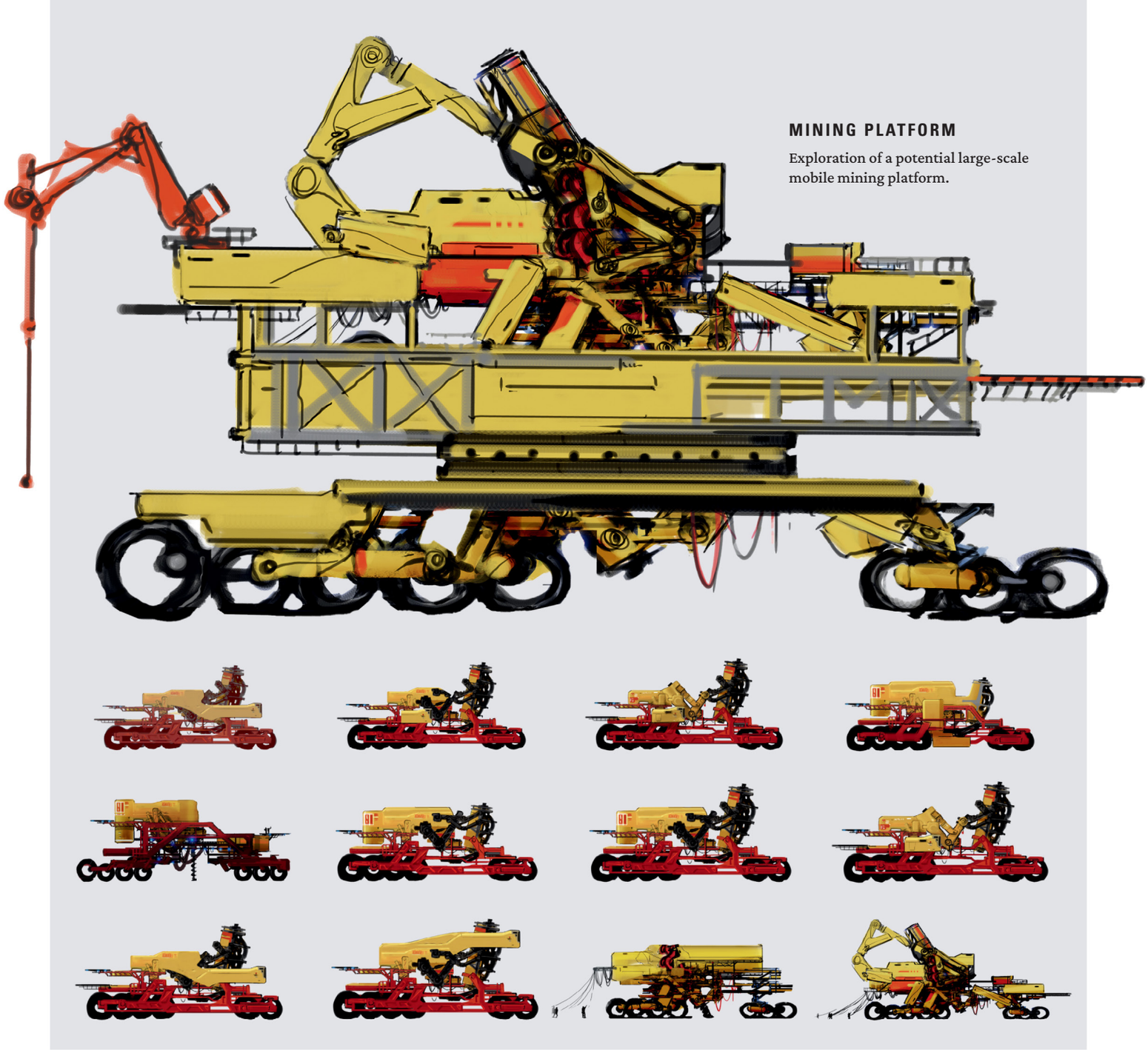






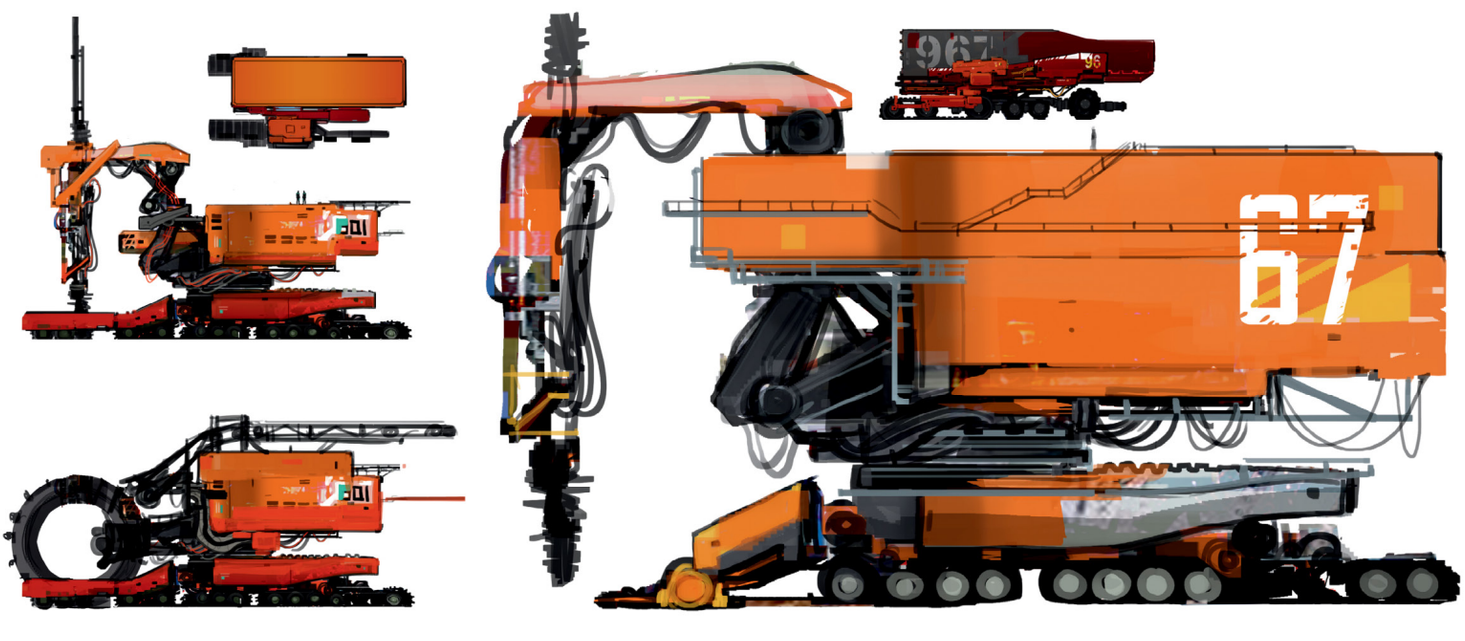


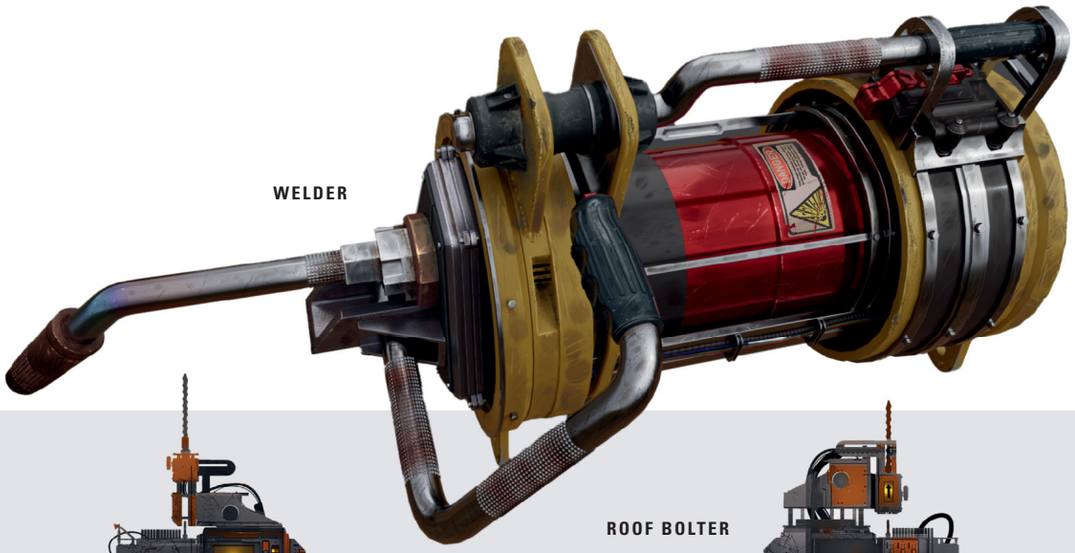


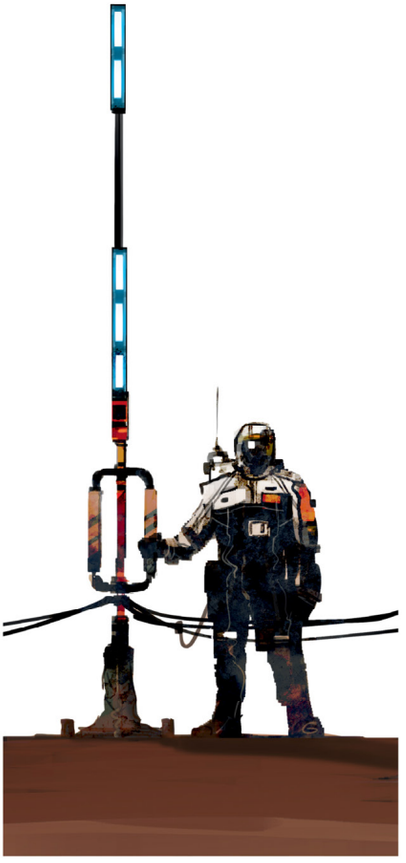


MINING PLATFORM

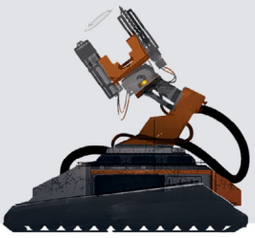
Exploration of a potential large-scale mobile mining platform.

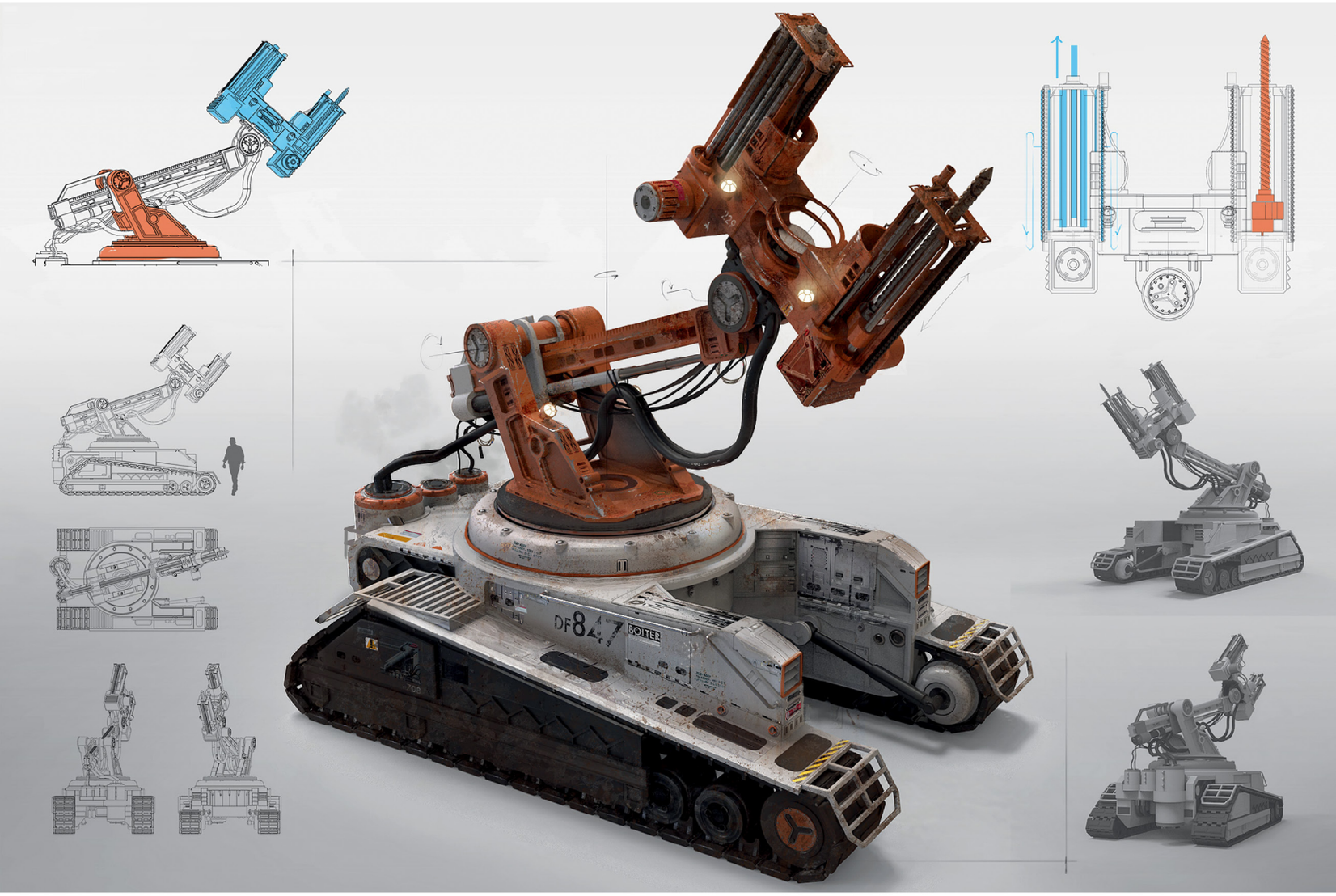



WELDER

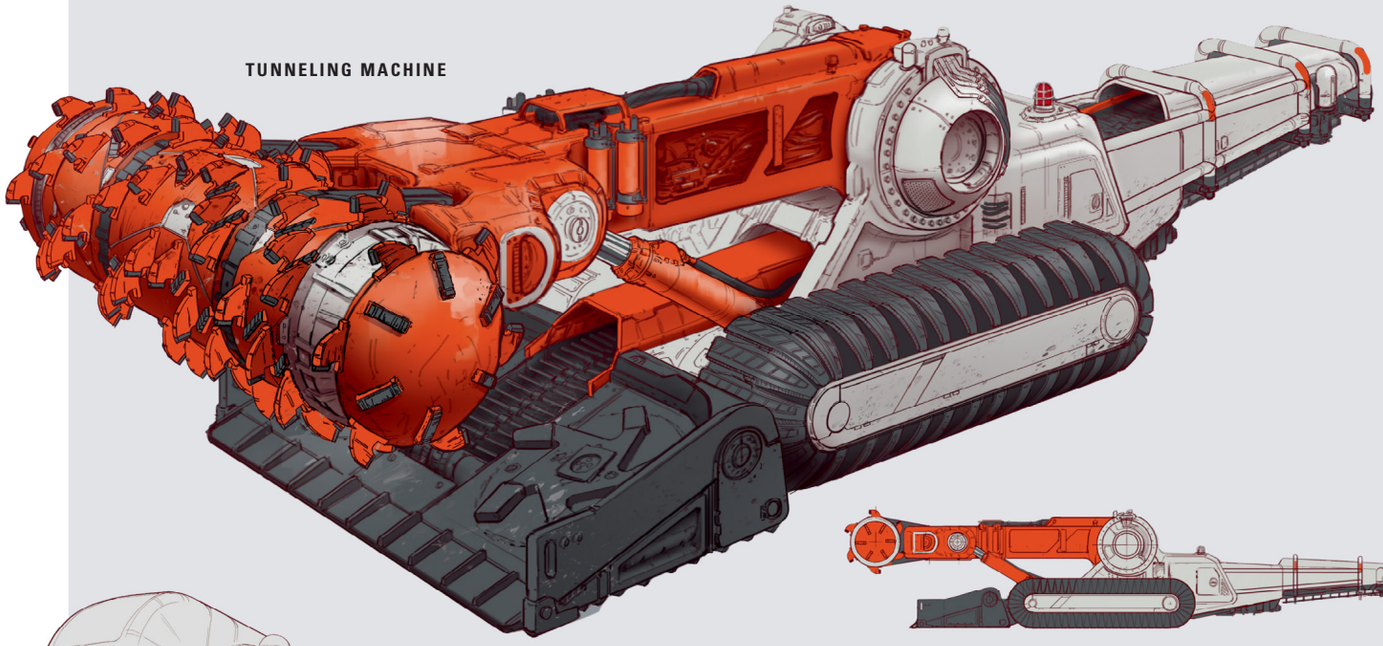


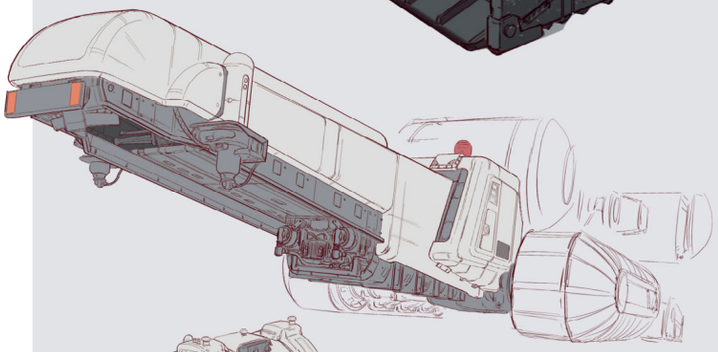
ROOF BOLTER

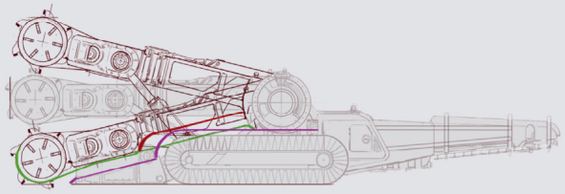


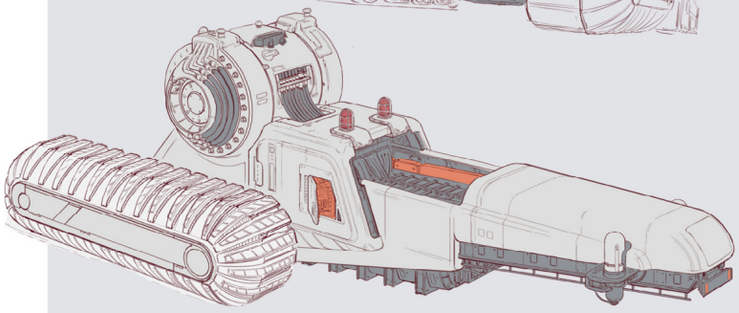

DF847
BOLTER

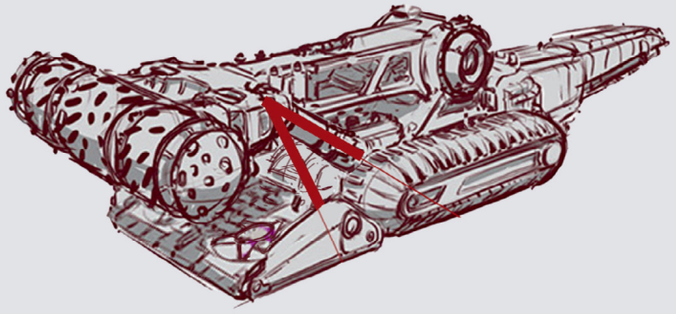
TUNNELING MACHINE

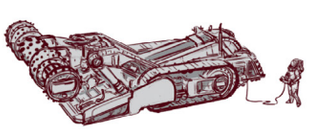


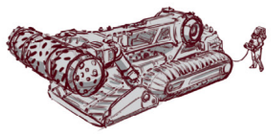


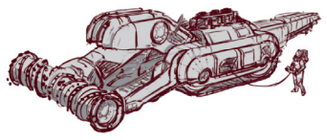


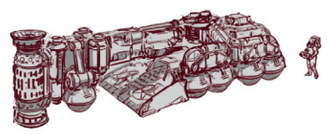


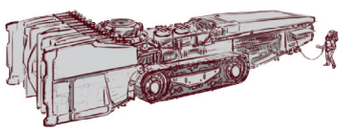


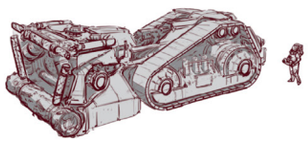


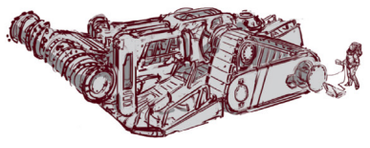


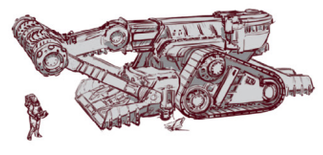


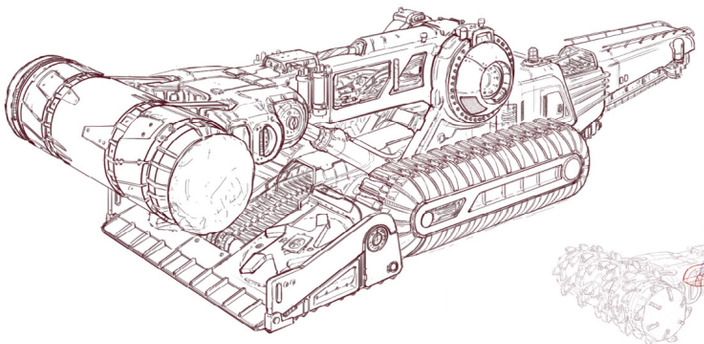


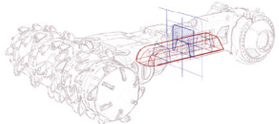


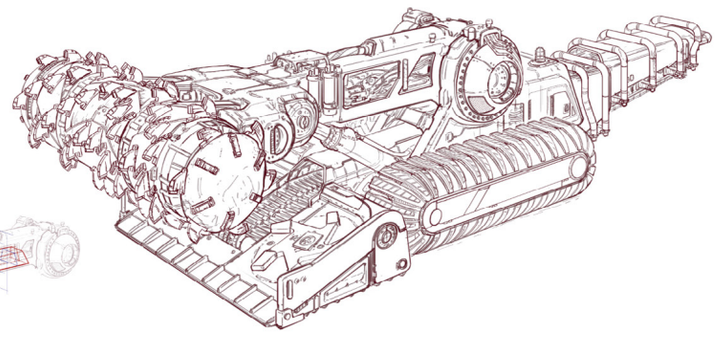


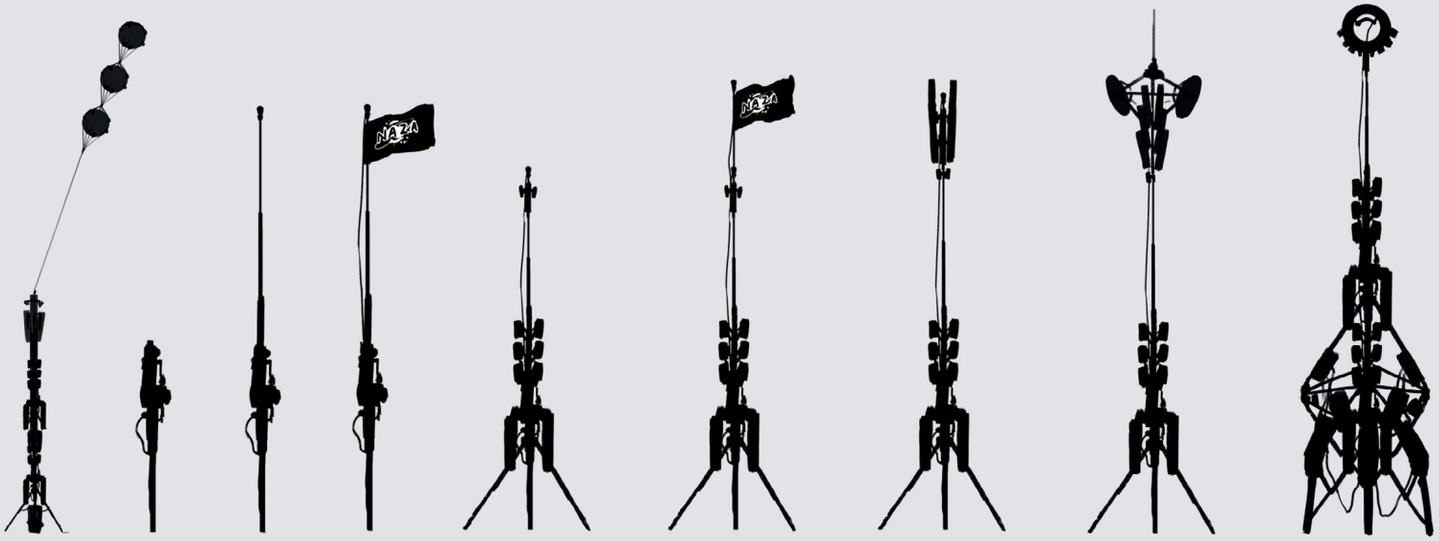






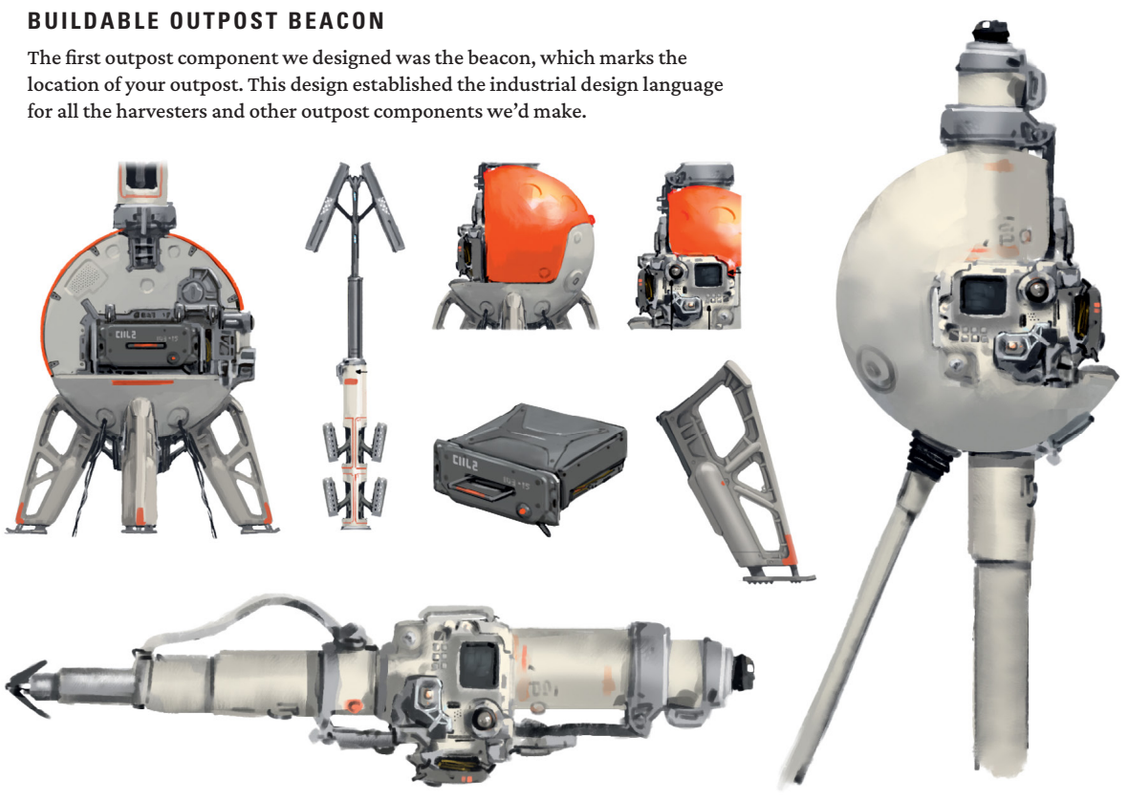


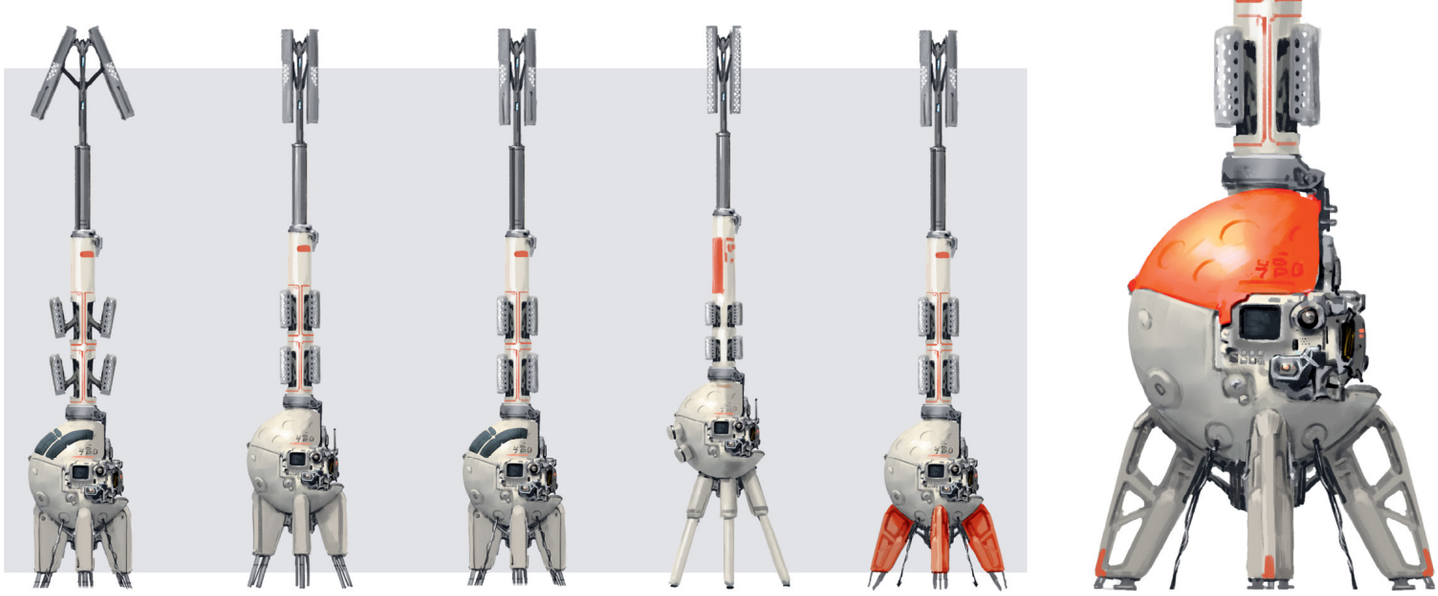




BUILDABLE OUTPOST BEACON

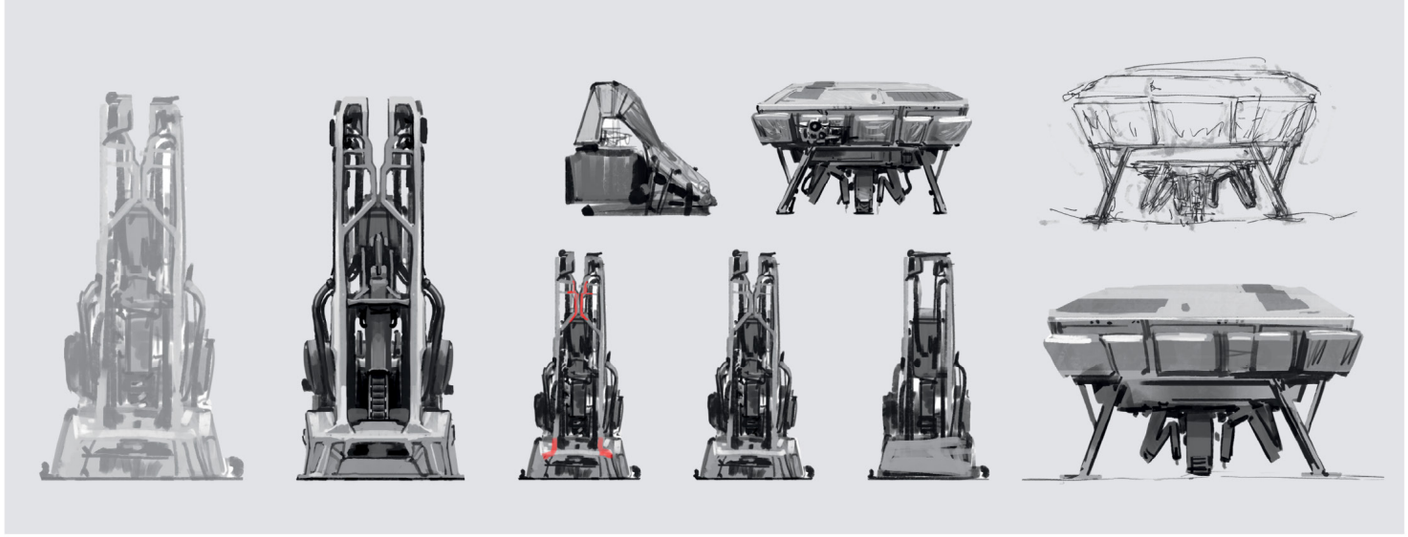
The first outpost component we designed was the beacon, which marks the location of your outpost. This design established the industrial design language for all the harvesters and other outpost components we'd make.



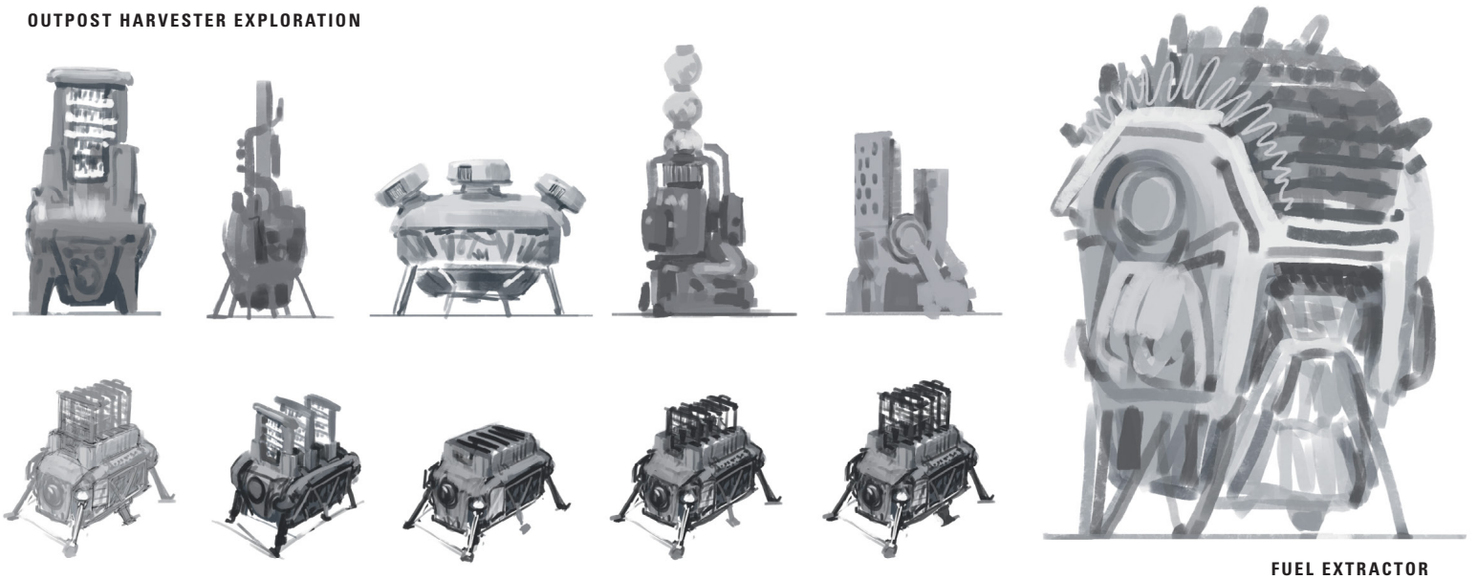


OUTPOST
ASSEMBLY BUILDER

OUTPOST FABRICATOR

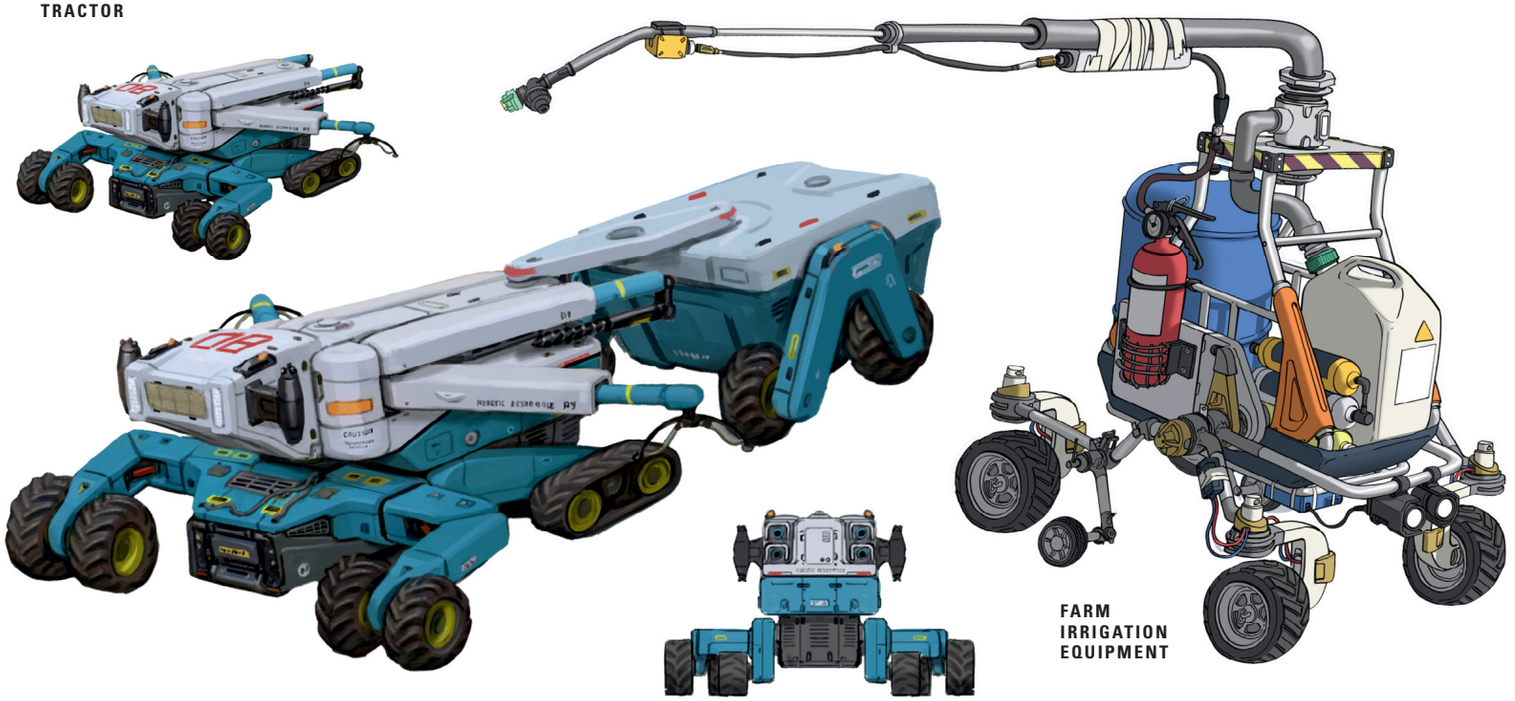


OUTPOST HARVESTER EXPLORATION



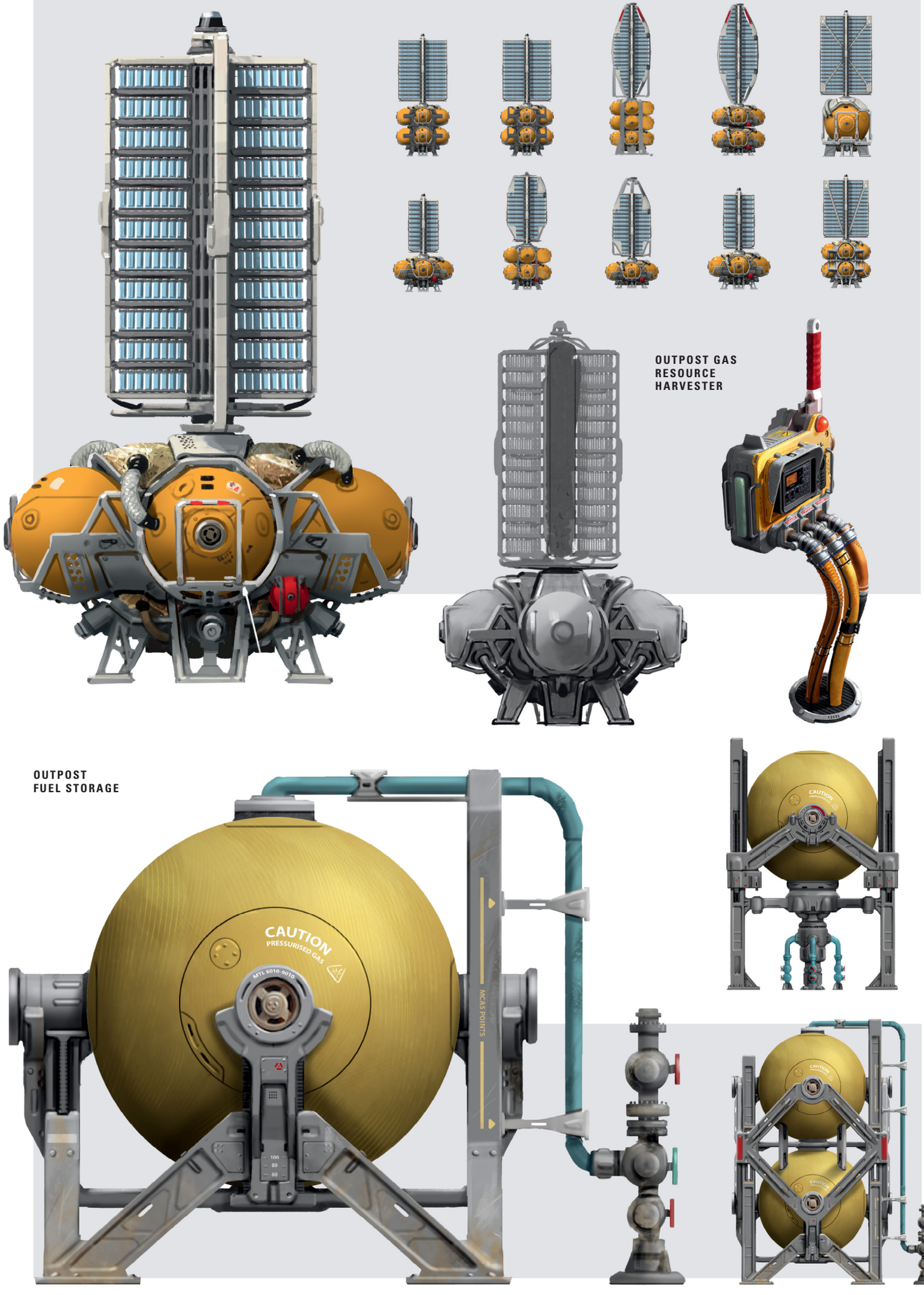
FUEL EXTRACTOR

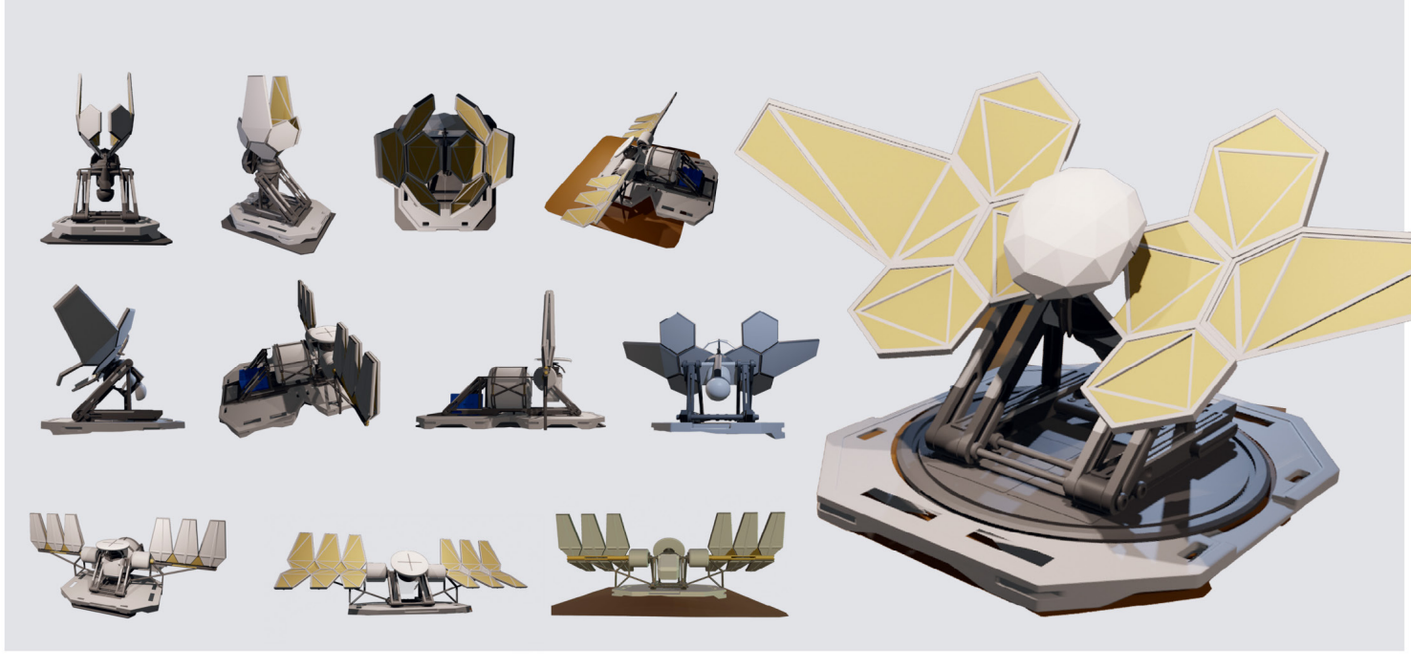
TRACTOR

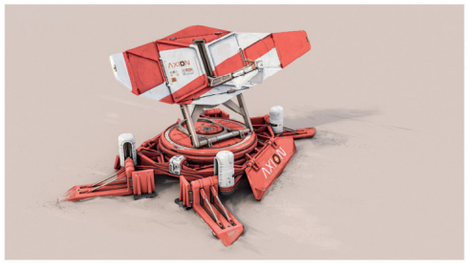


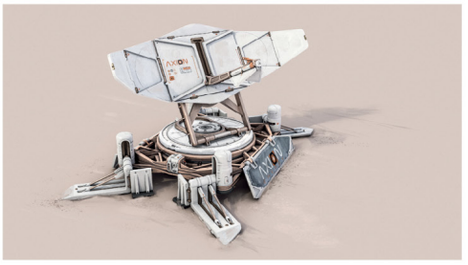
FARM
IRRIGATION
EQUIPMENT

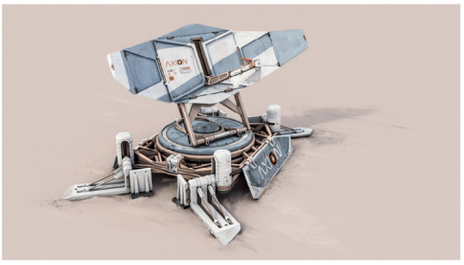
OUTPOST
SOLID
RESOURCE
HARVESTER

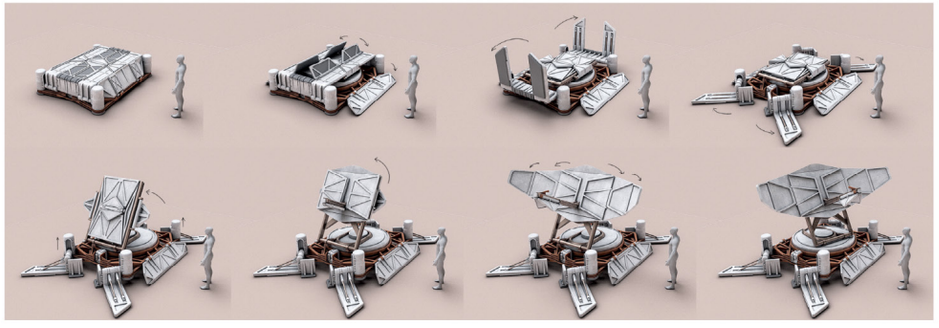

OUTPOST GAS
RESOURCE
HARVESTER
OUTPOST
FUEL STORAGE
CAUTION
PRESSURISED GAS
MTL 6010-9010
MCAS POINTS

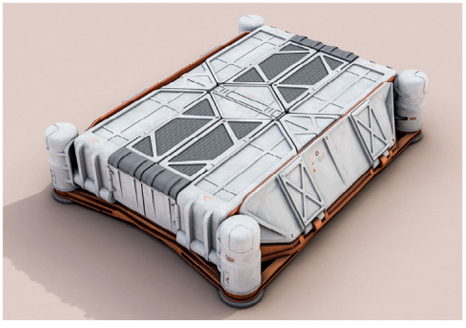


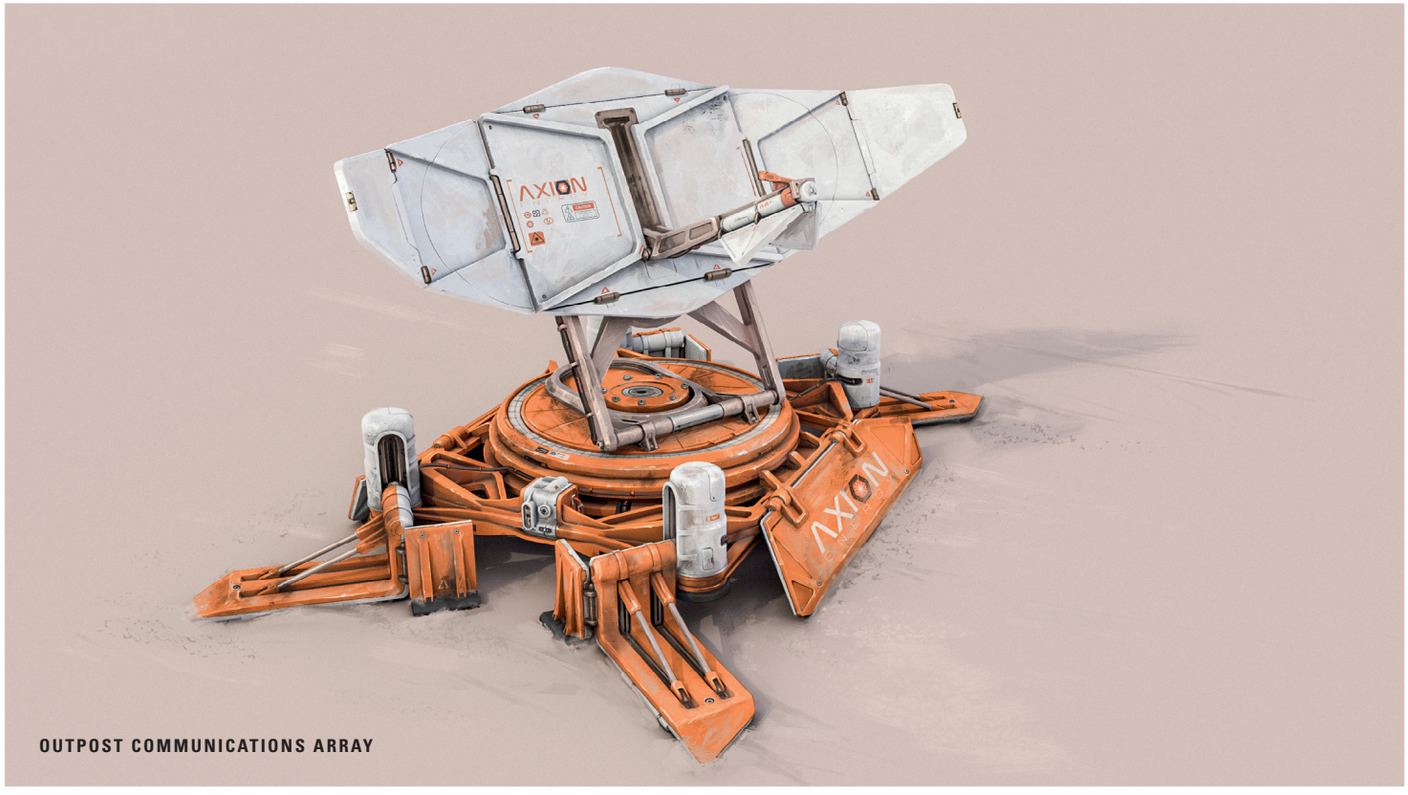




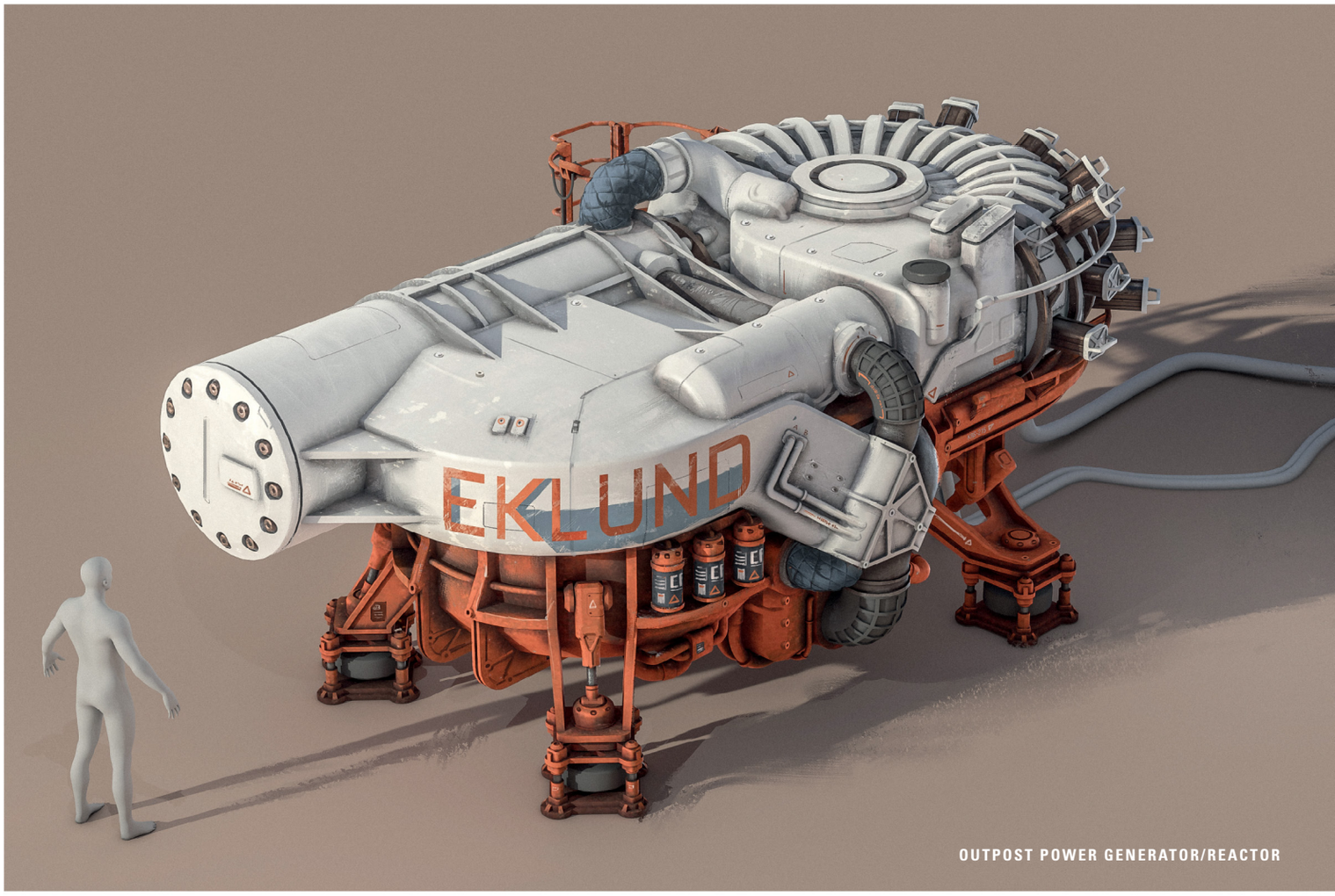




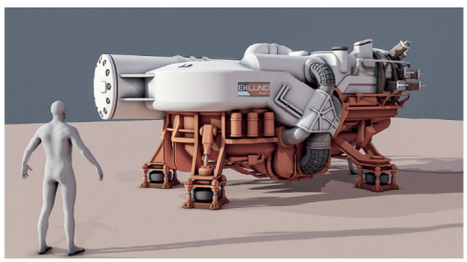
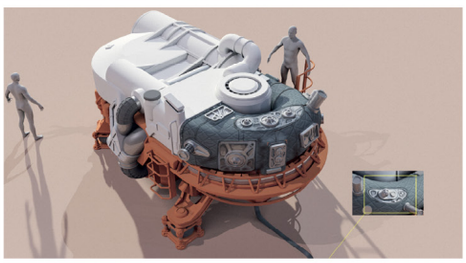
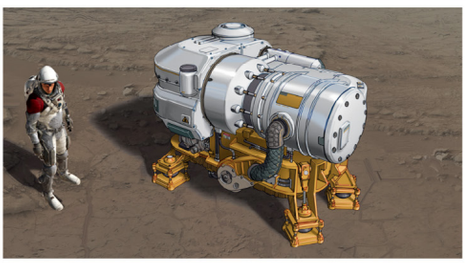
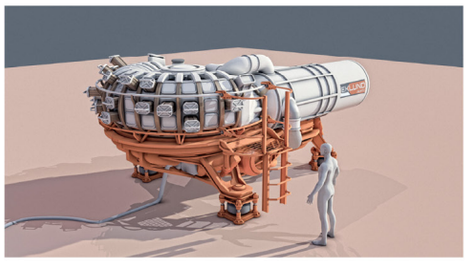


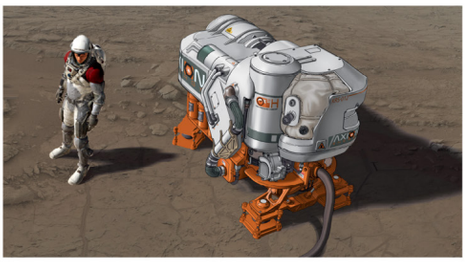


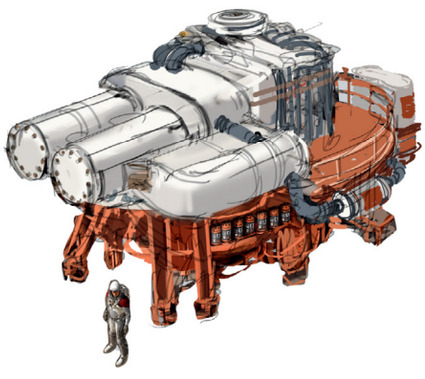
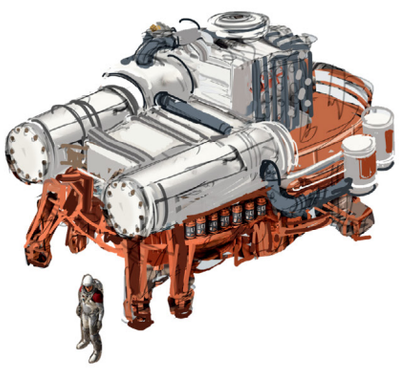
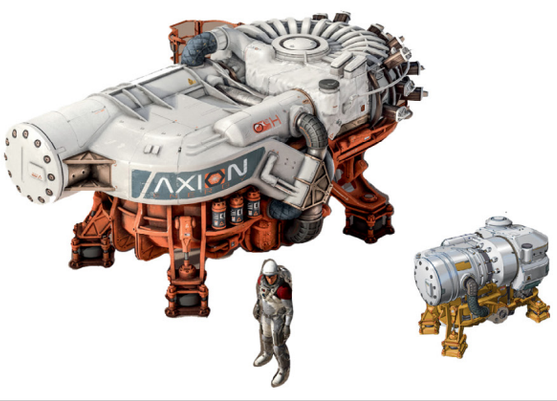
OUTPOST COMMUNICATIONS ARRAY



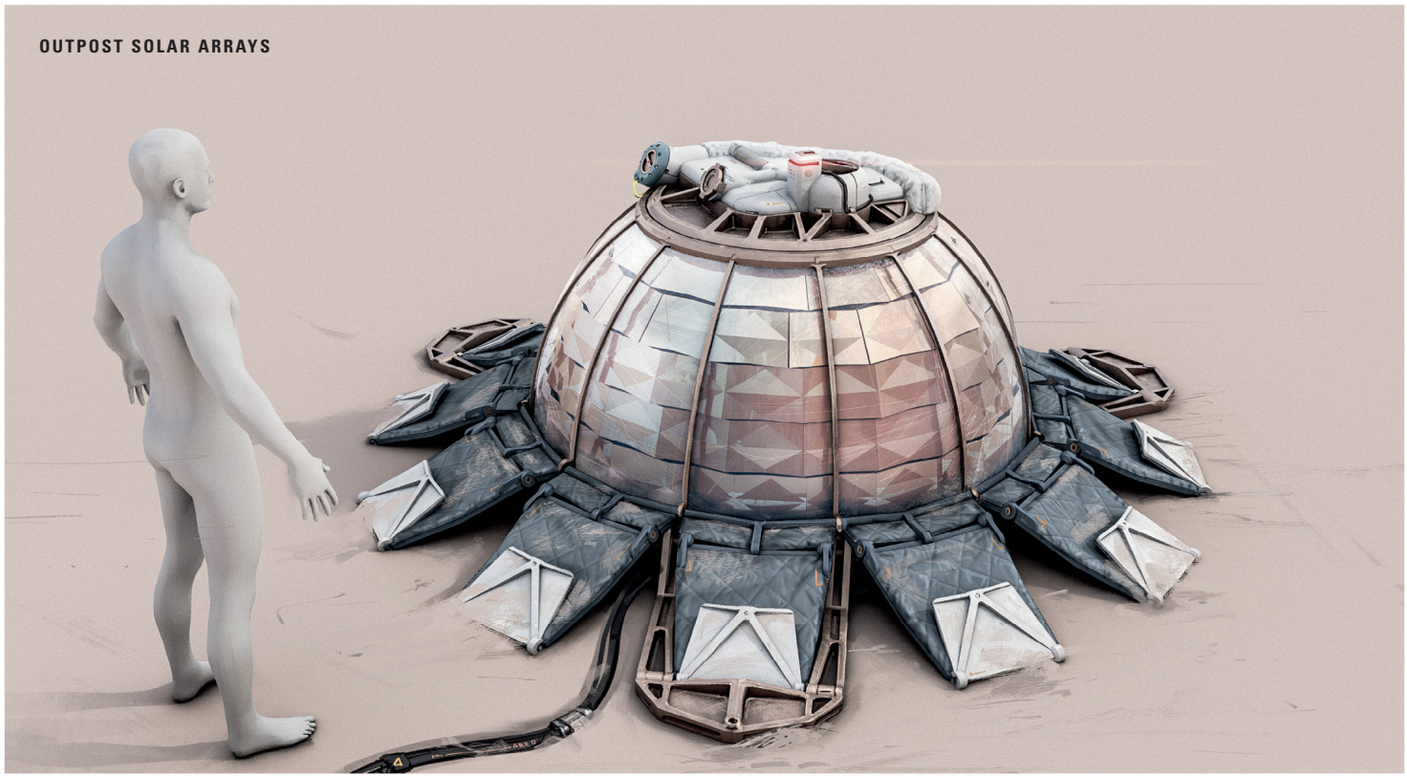
OUTPOST POWER GENERATOR/REACTOR

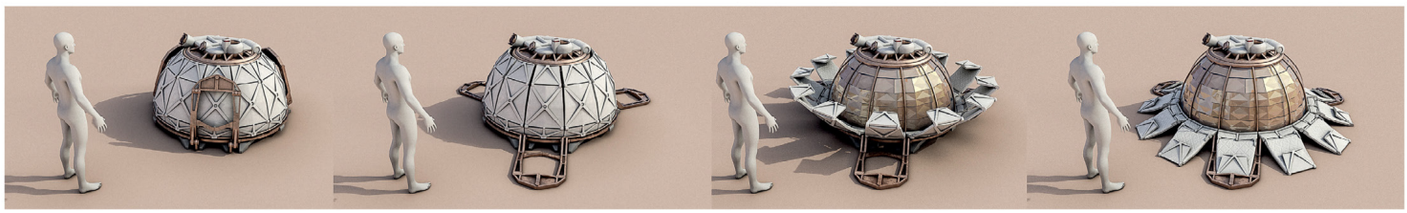





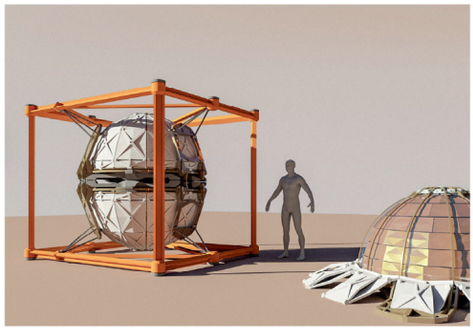


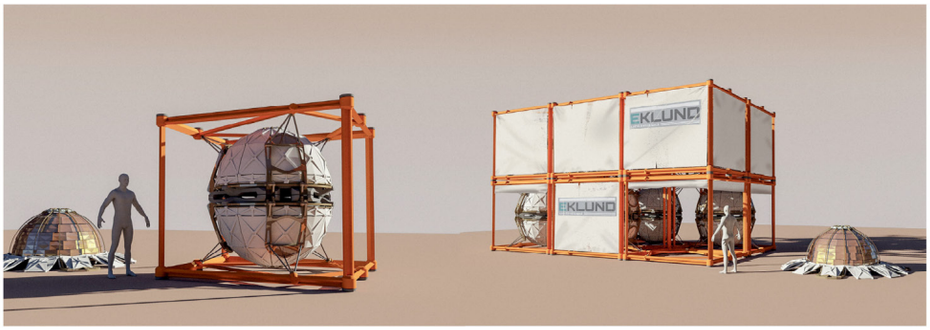




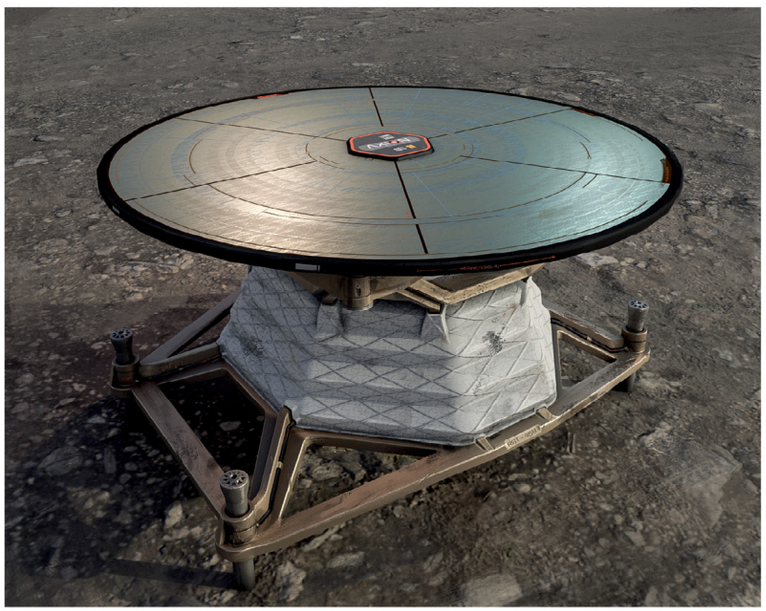
OUTPOST SOLAR ARRAYS

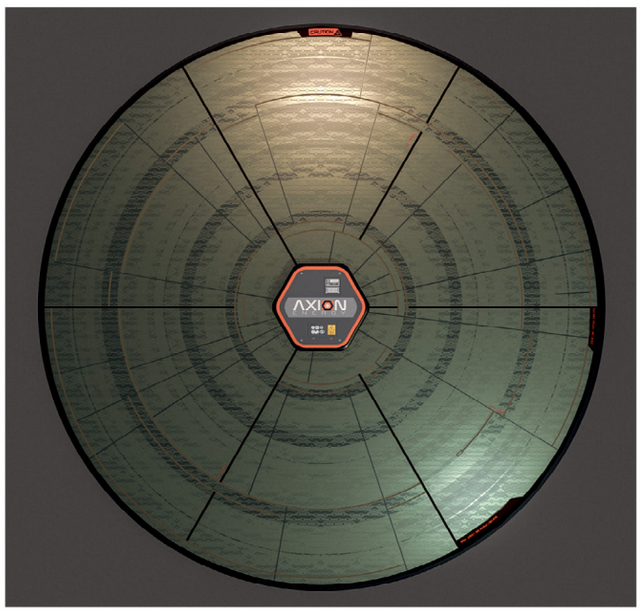




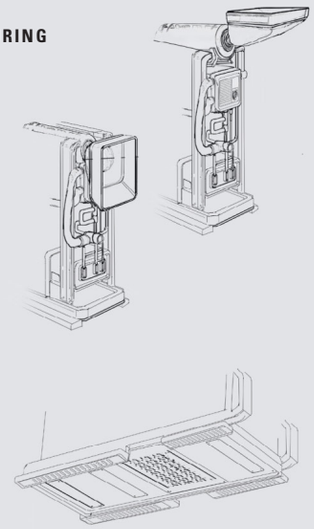




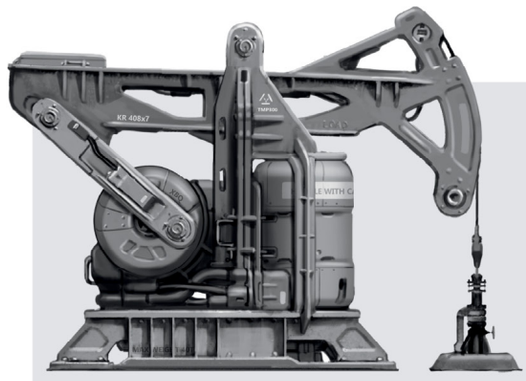




OUTPOST MANUFACTURING MACHINERY



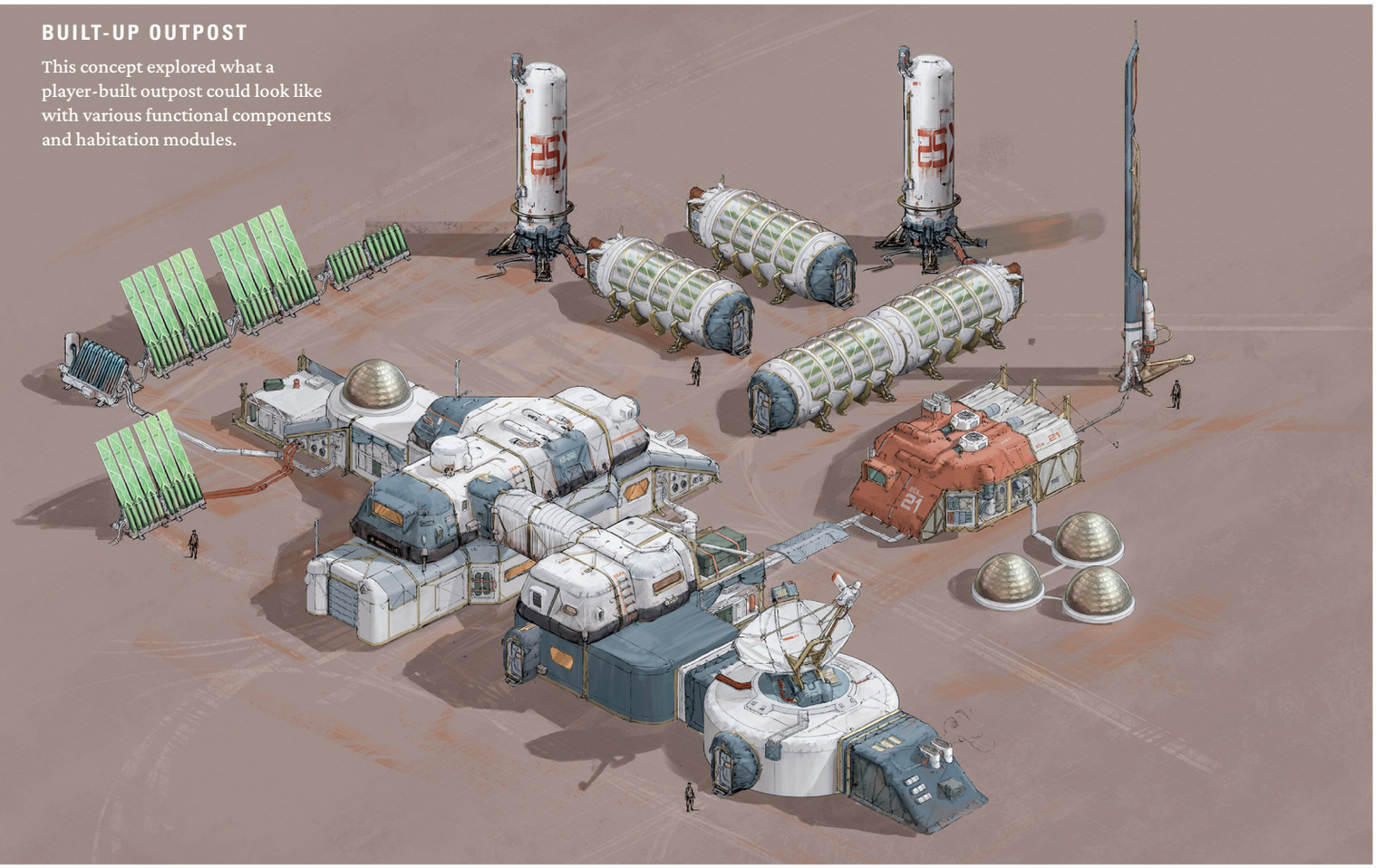
EXPLORATION

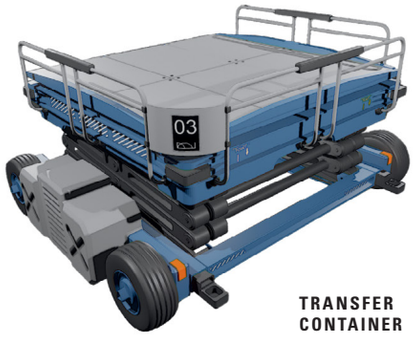


OUTPOST LIQUID RESOURCE HARVESTER

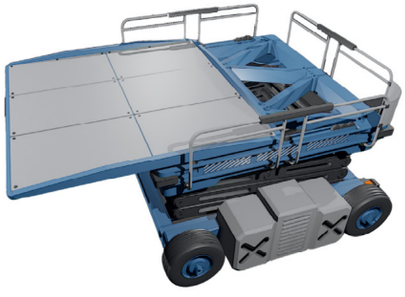
BUILT-UP OUTPOST

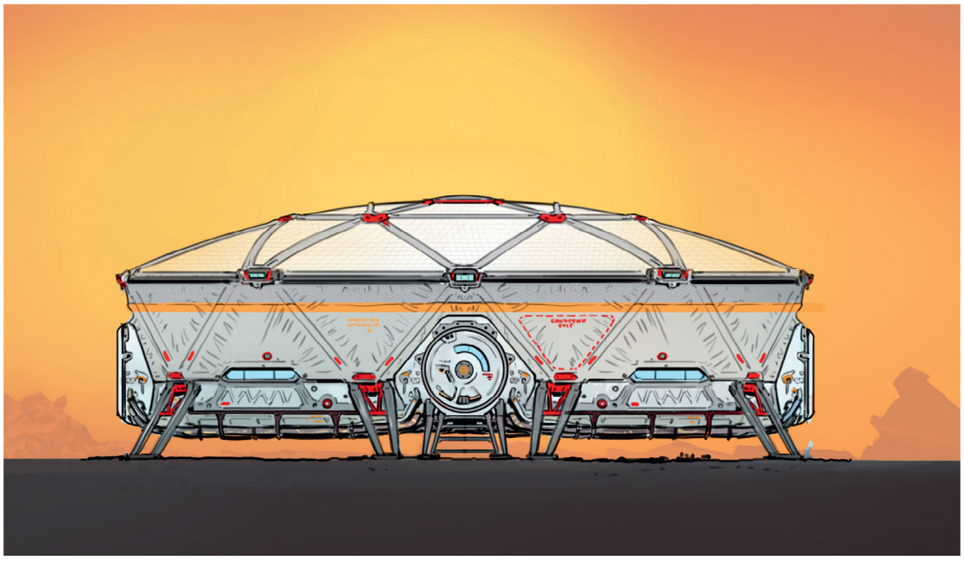
This concept explored what a player-built outpost could look like with various functional components and habitation modules.



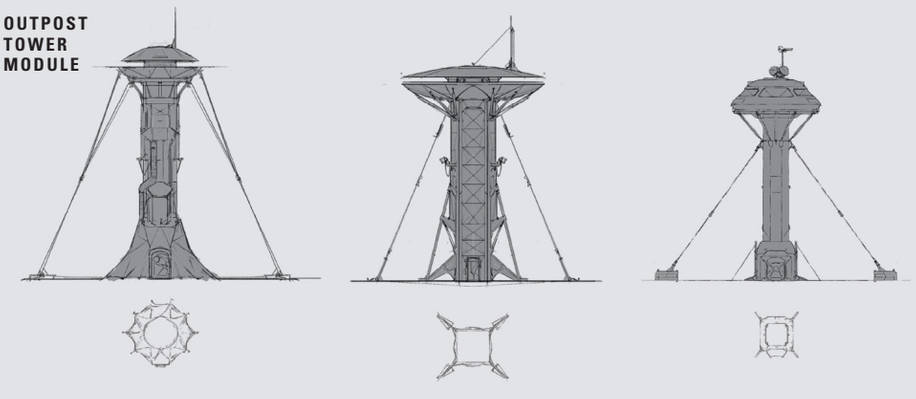


TRANSFER CONTAINER

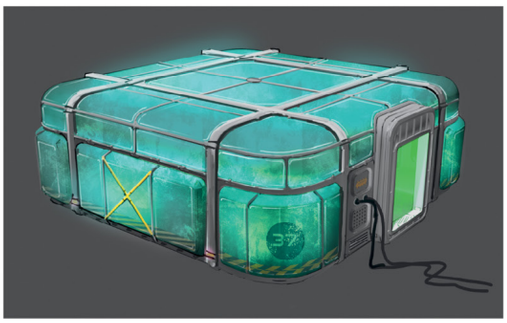


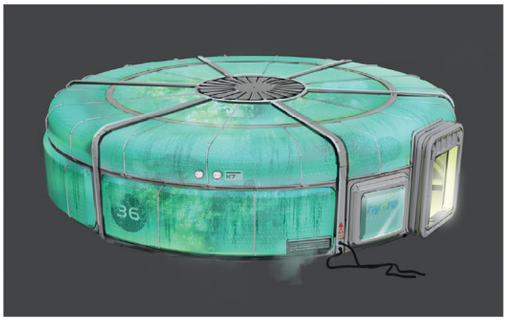


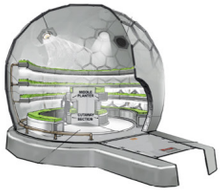
OUTPOST TOWER MODULE



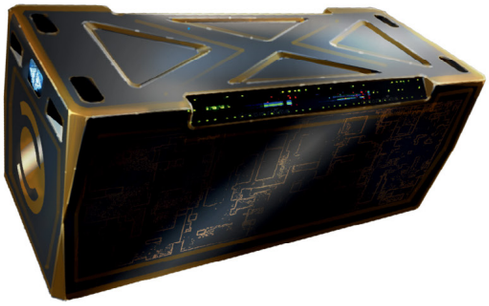
WIND GENERATORS

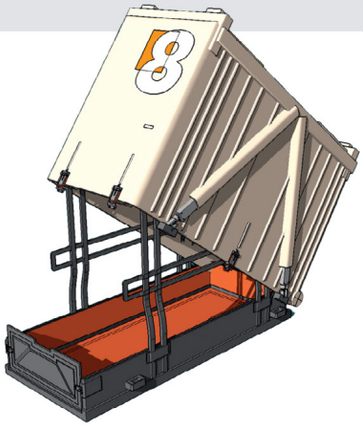


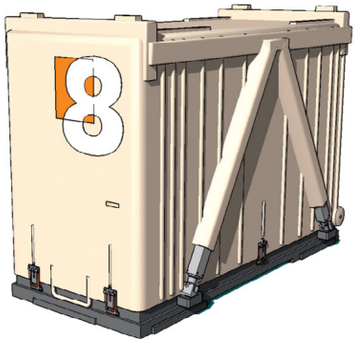




MILITARY CRATES







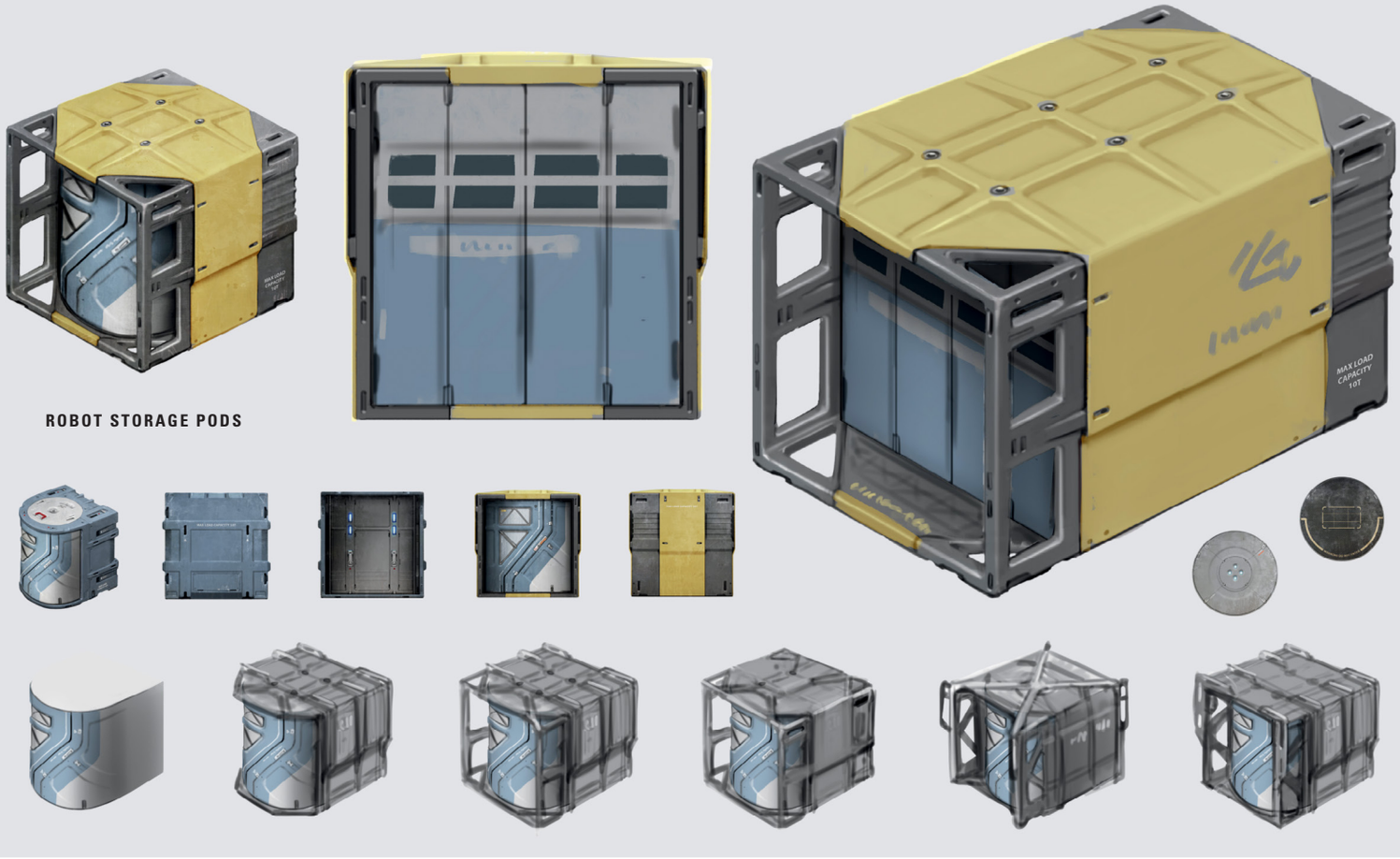
CREDIT BANK

GENERIC INDUSTRIAL CRATES

MISSILE CRATE

AMMO CRATES

COOLERS



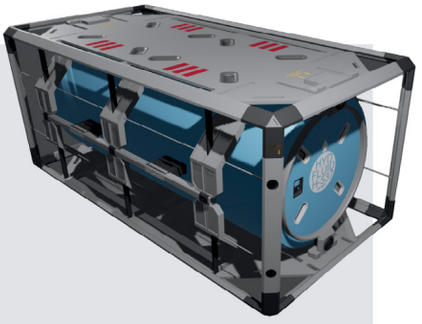
ROBOT STORAGE PODS

BOSS CRATES

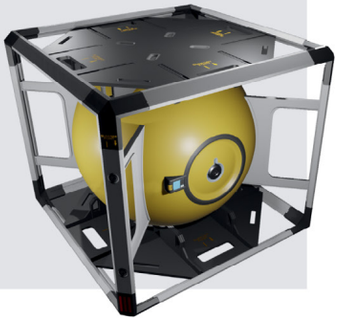
There are many containers and crates scattered throughout our environments; these are what the player interacts with to obtain rewards and loot. The Boss crates were meant to stand out as being special and rare, as they contained the best stuff the player could find in a location. They had more elaborate designs and incorporated green lighting to help grab the player's attention.

SOLID RESOURCES STORAGE

INDUSTRIAL STORAGE



SHIPPING CONTAINERS



GAS TANKS

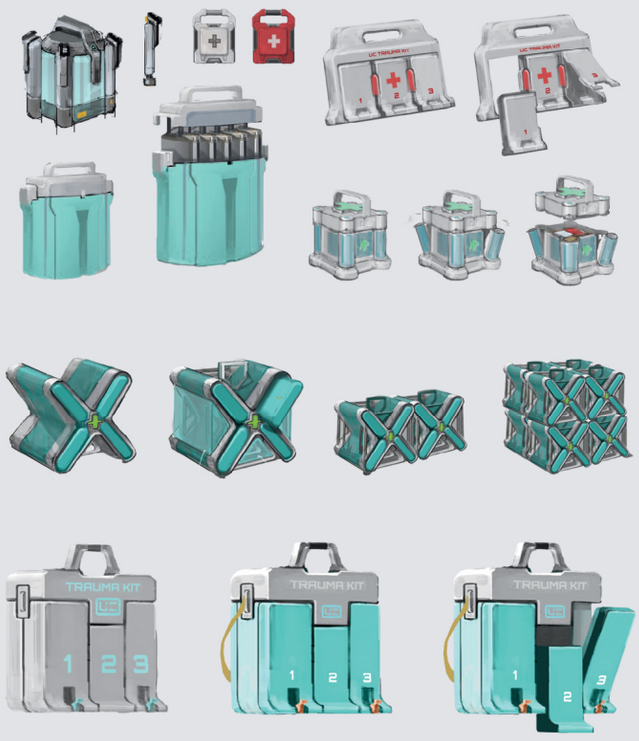
REFRIGERATED CRATE

LUGGAGE BOTS

HEALTH PACKS

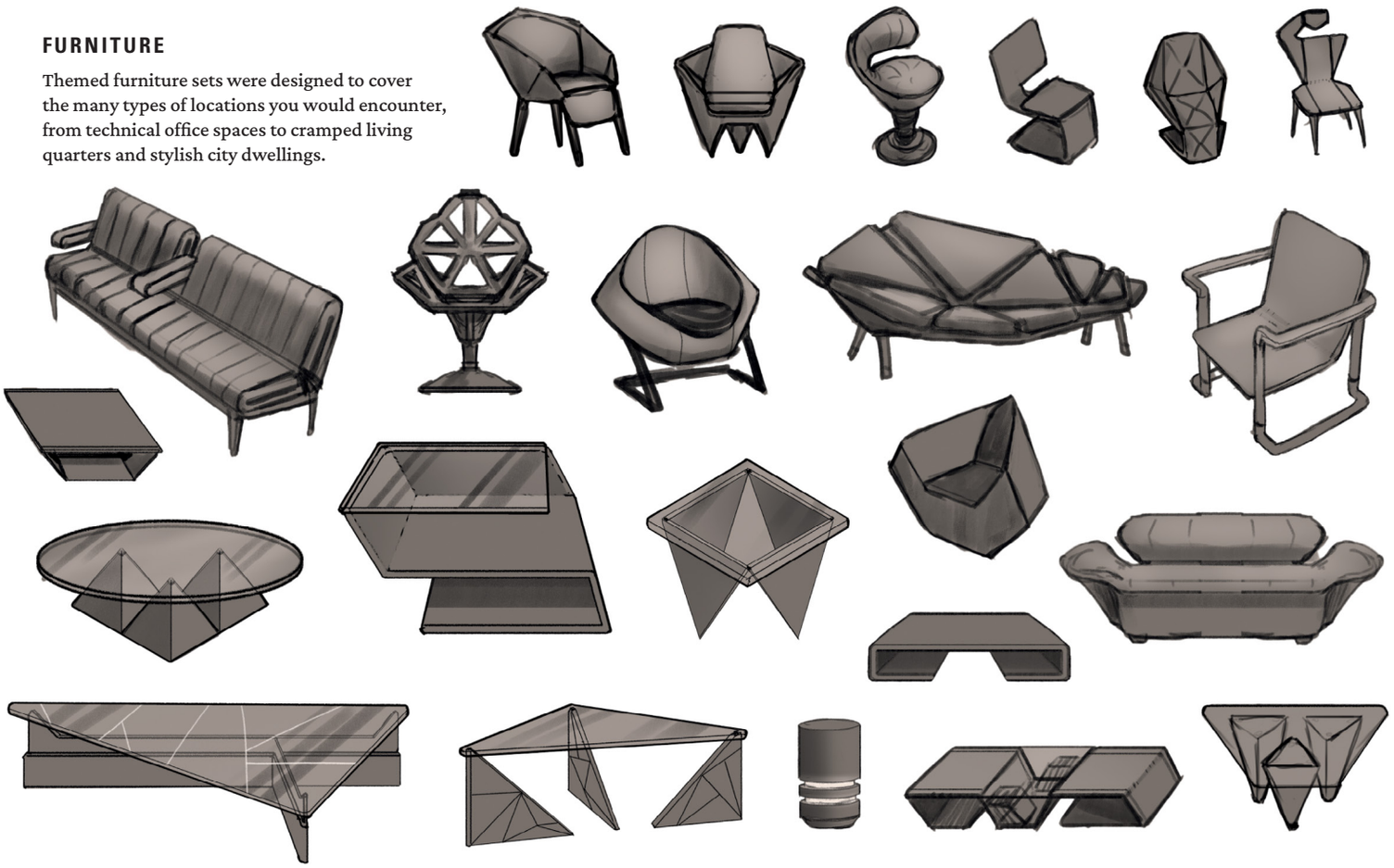
One of the first props designed for the game, the standard health pack is a vital component for the player and needed an iconic design. This was our first try on a container with integrated lighting that would automatically turn off once it was emptied.

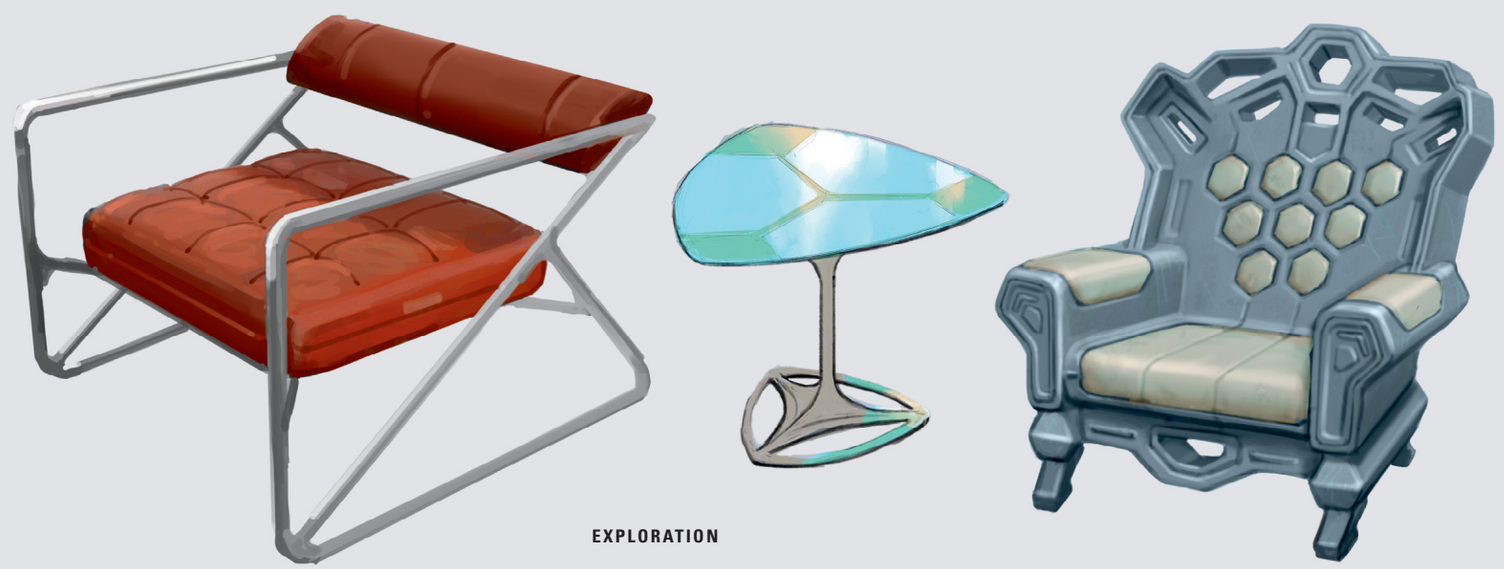
TRAUMA KIT



FURNITURE

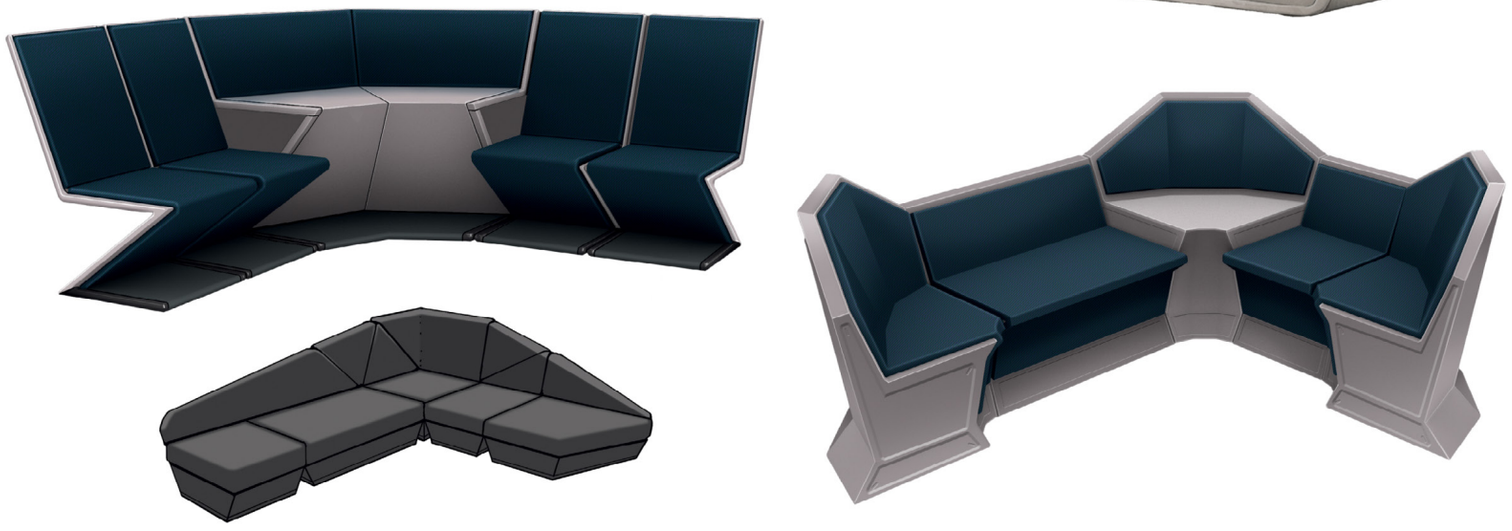
Themed furniture sets were designed to cover the many types of locations you would encounter, from technical office spaces to cramped living quarters and stylish city dwellings.

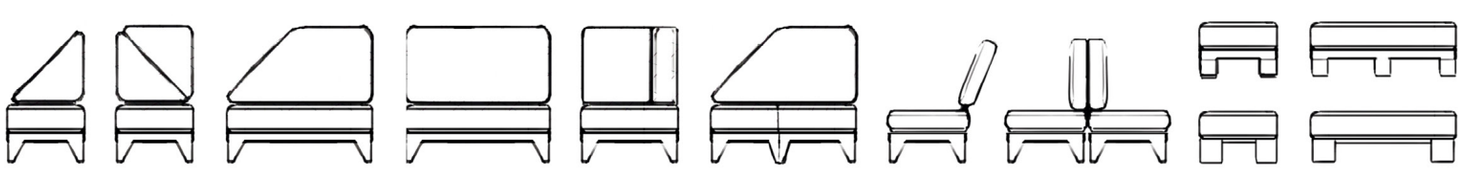




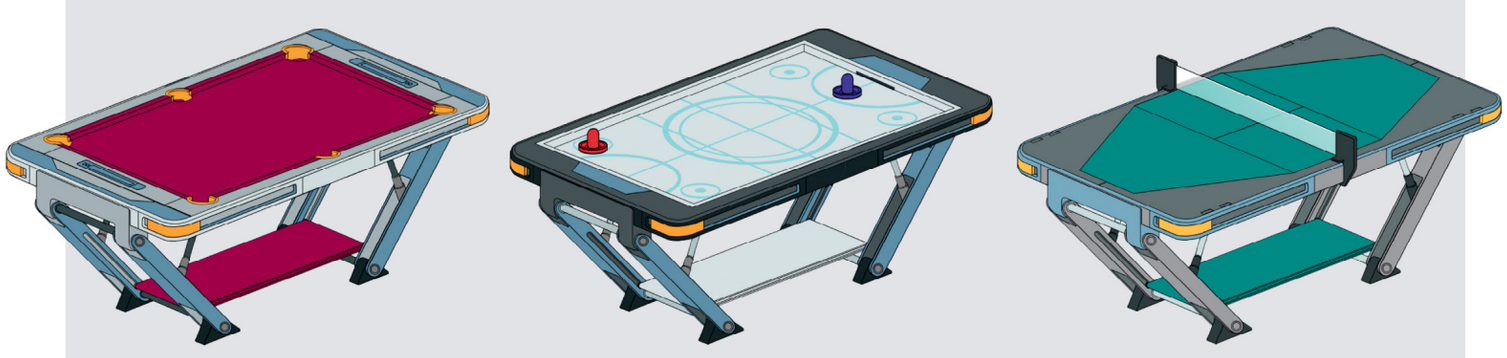
EXPLORATION

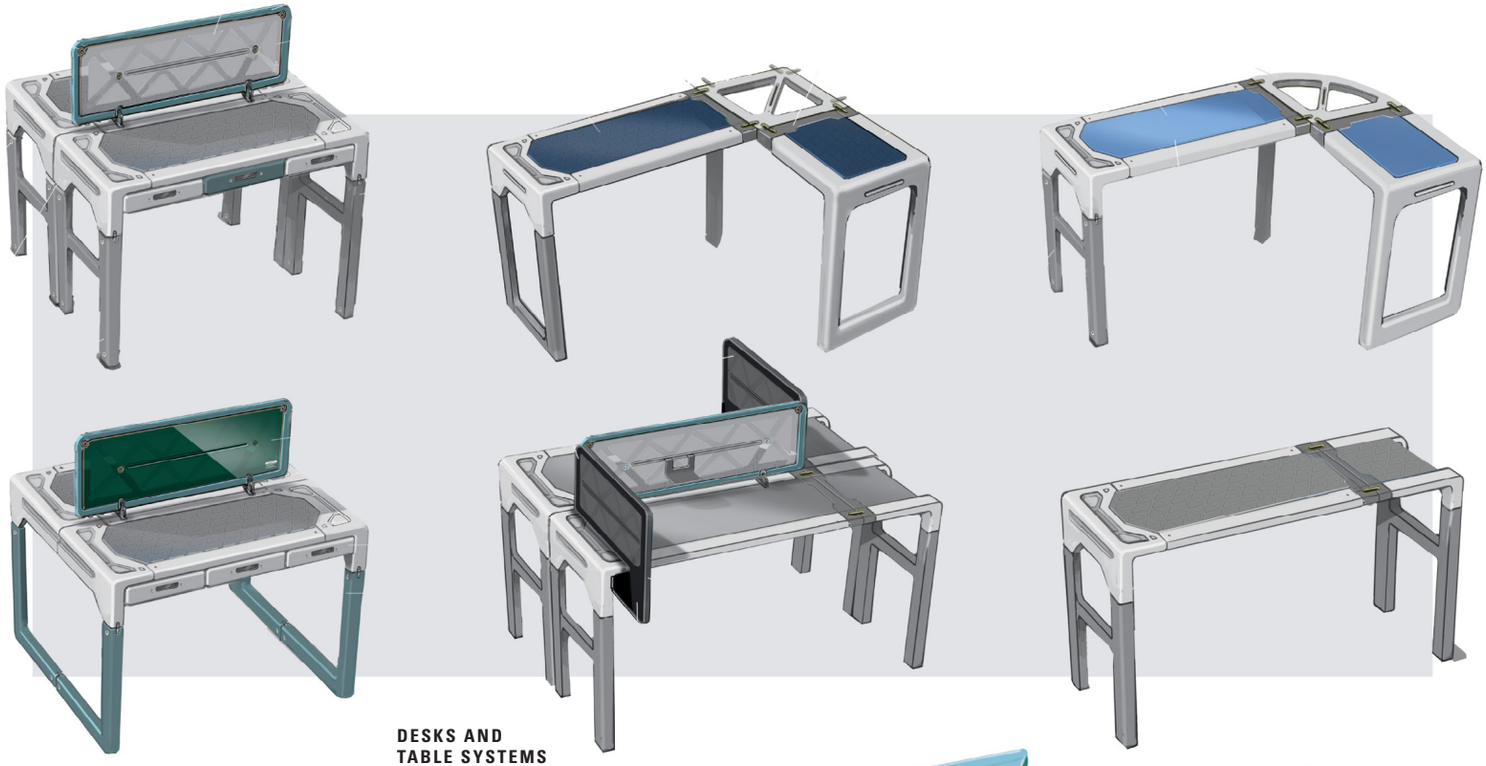
COUCHES



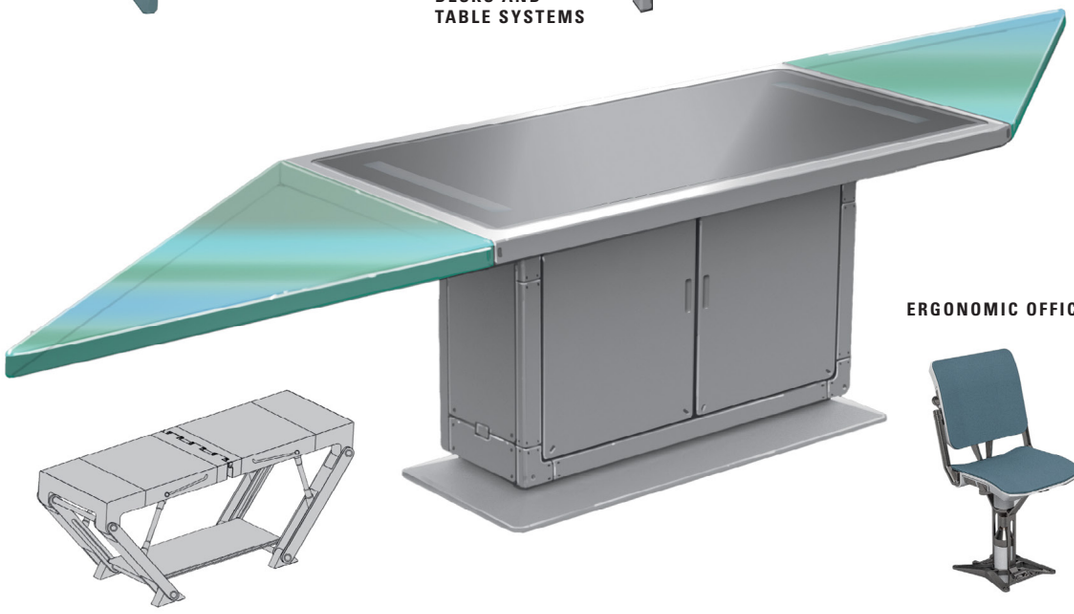


RECREATIONAL TABLES

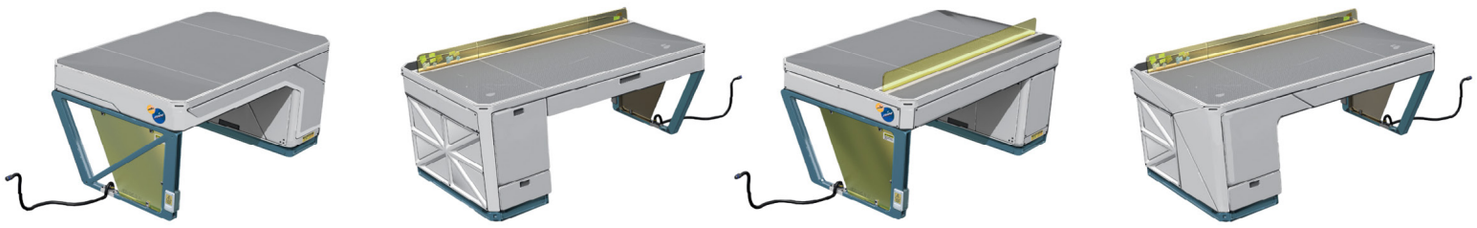


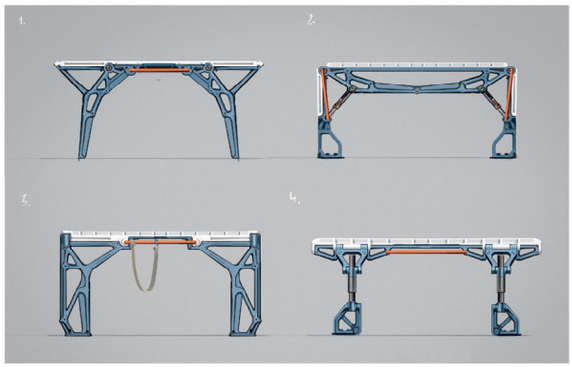


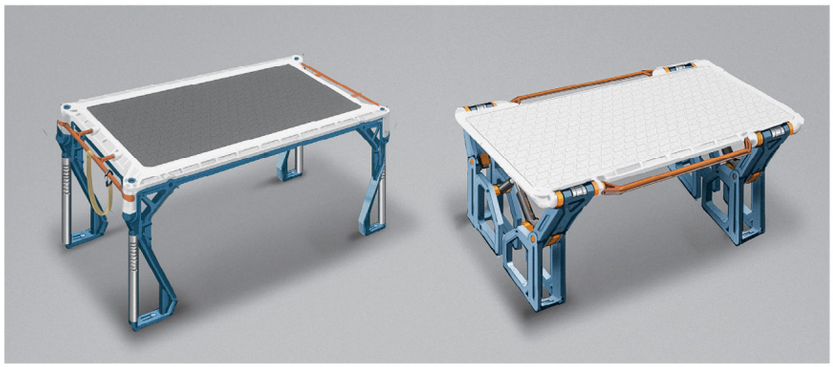
DESKS AND
TABLE SYSTEMS



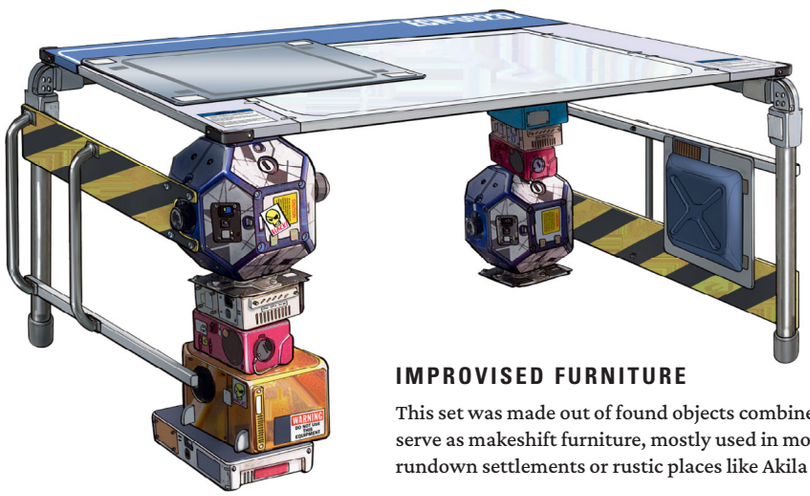
ERGONOMIC OFFICE CHAIRS





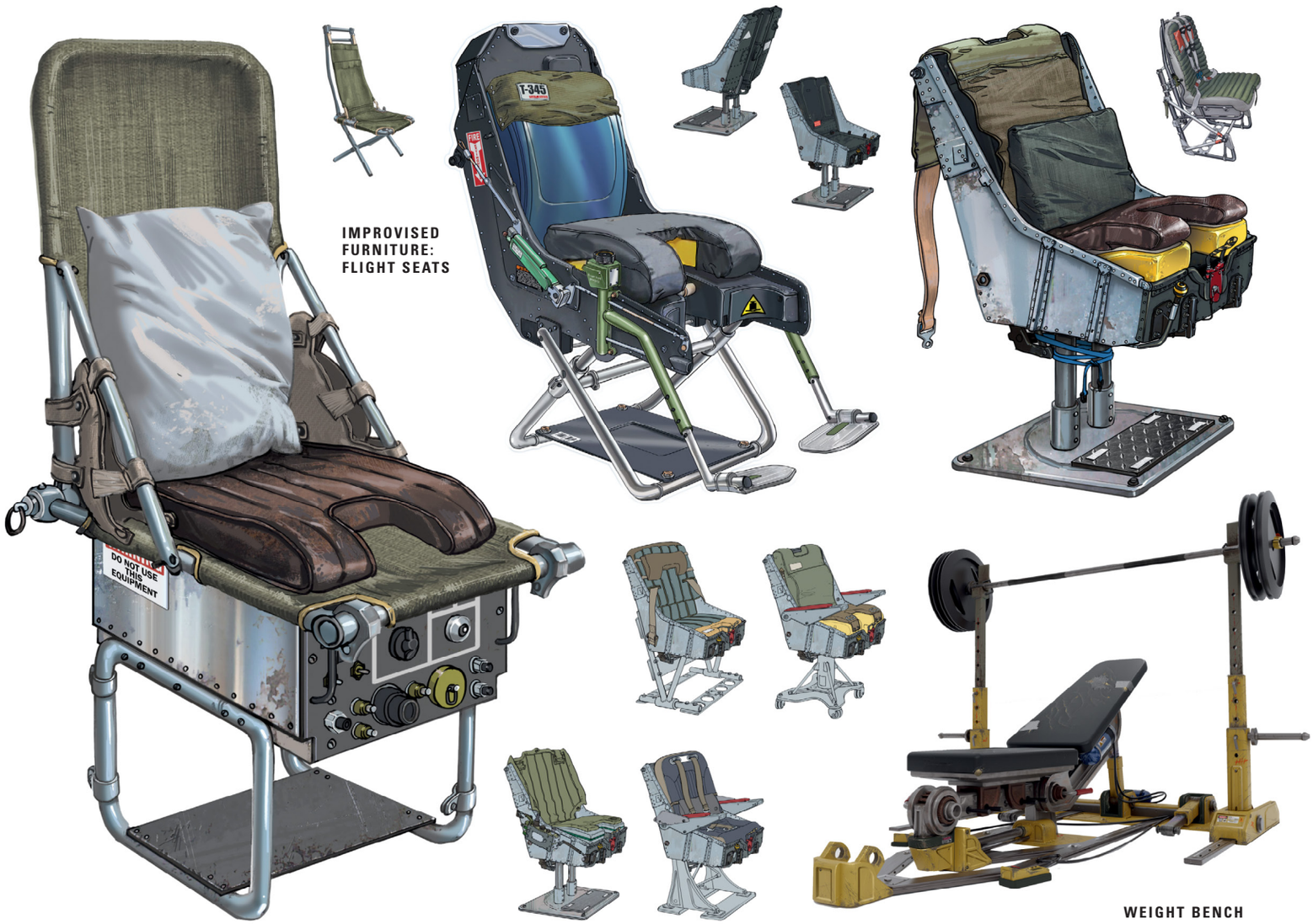


TERRABREW FURNITURE



IMPROVISED FURNITURE

This set was made out of found objects combined to serve as makeshift furniture, mostly used in more rundown settlements or rustic places like Akila City.



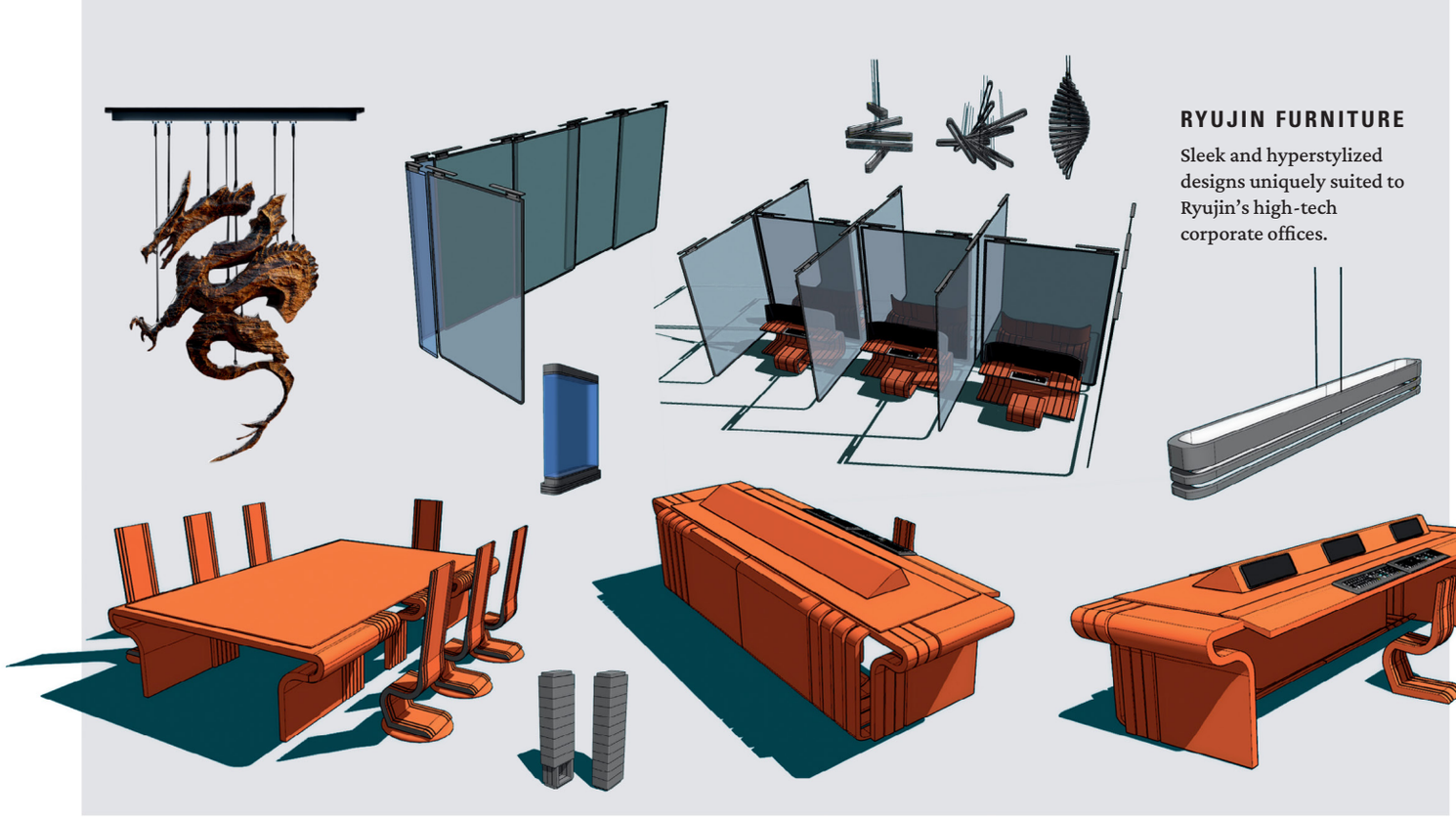
IMPROVISED FURNITURE: FLIGHT SEATS

WEIGHT BENCH

INDUSTRIAL FURNITURE

SHELVING

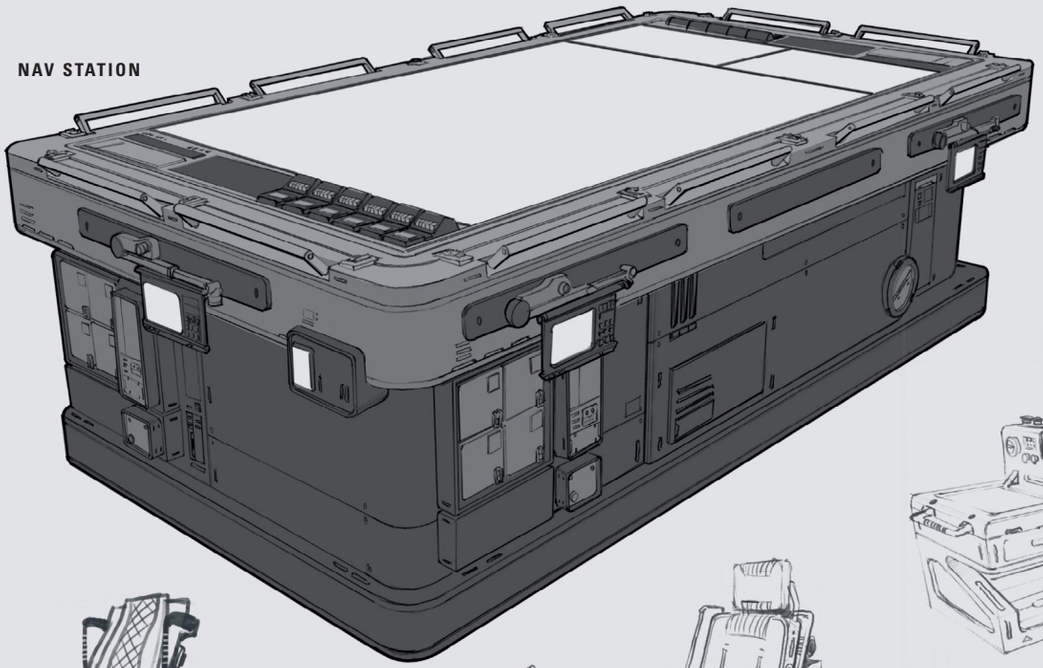
LOCKERS



RYUJIN FURNITURE

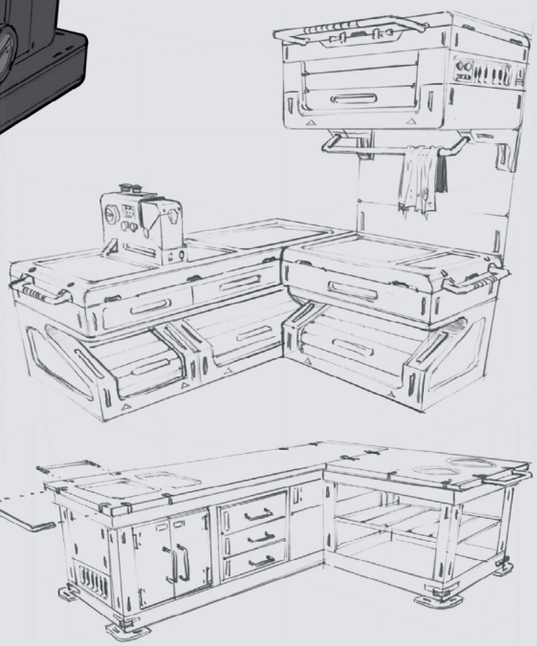
Sleek and hyperstylized designs uniquely suited to Ryujin's high-tech corporate offices.

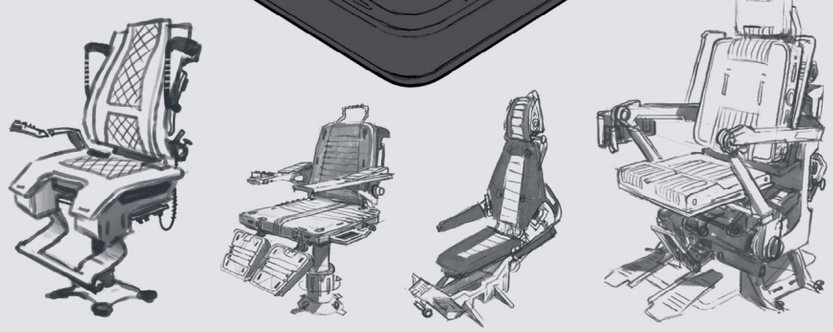
NAV STATION

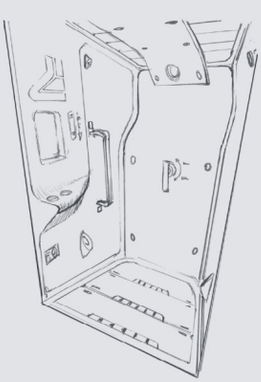


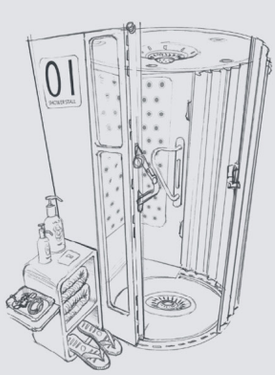
SPACESHIP SET DRESSING

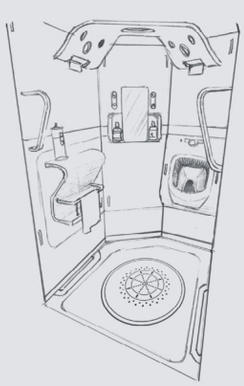
Very functional, space-conscious designs. Most of these pieces were meant to bolt down solidly to a ship's deck in case of an emergency zero-G event.

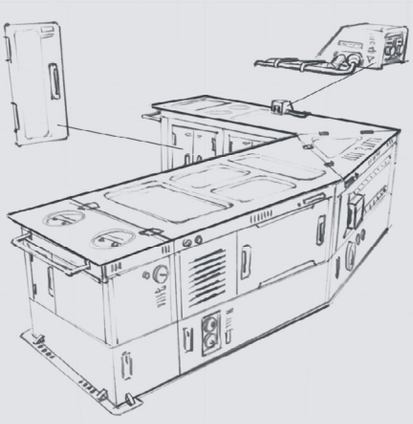




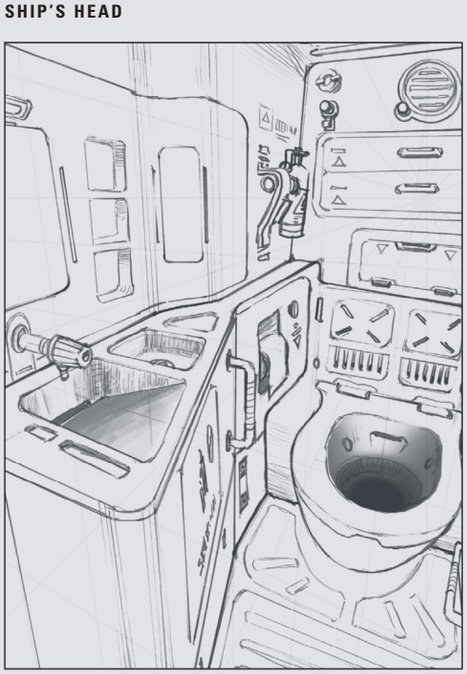


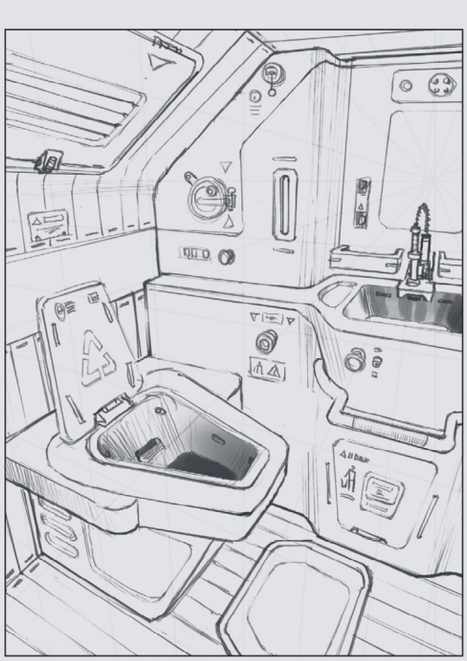


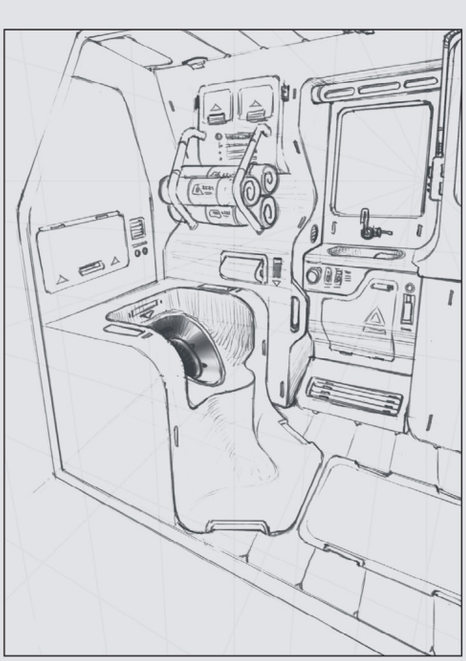


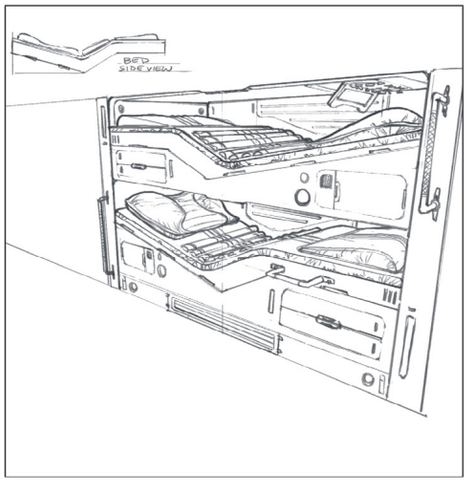


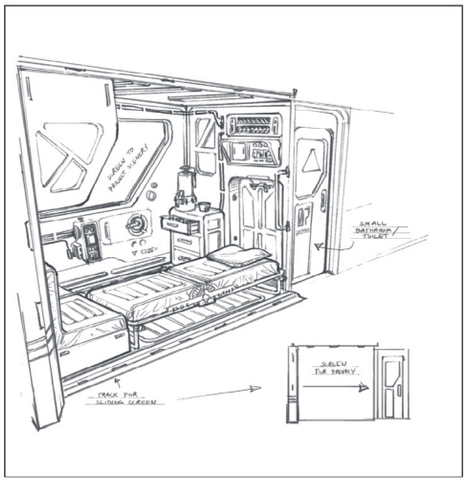
SHIP'S HEAD

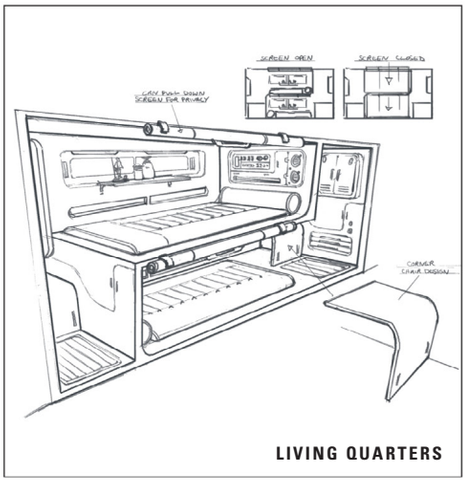




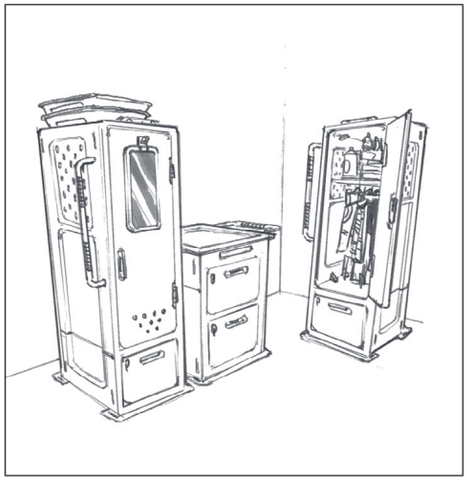


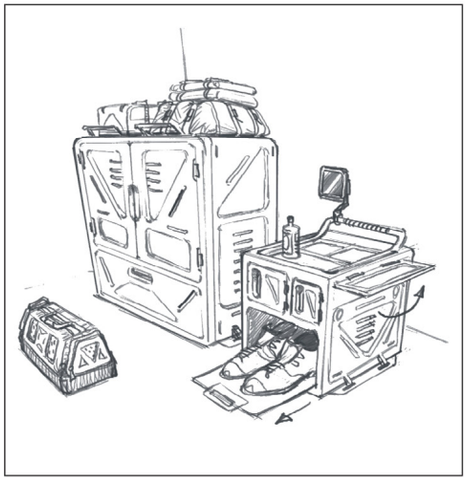


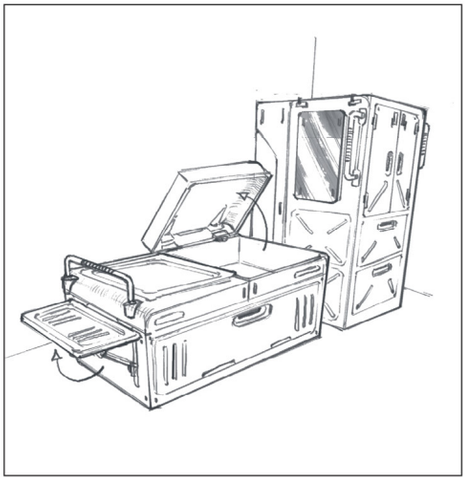


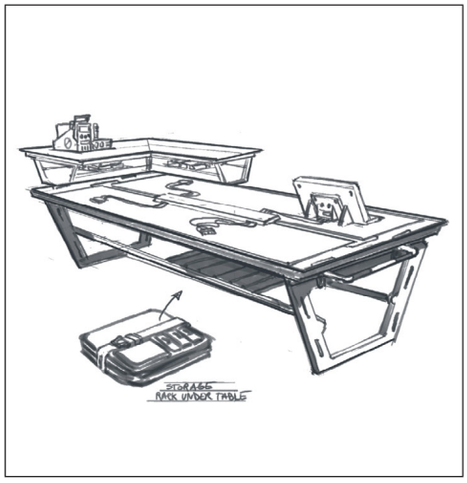


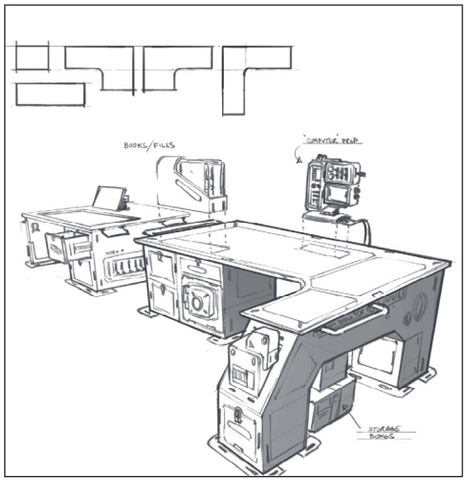
LIVING QUARTERS

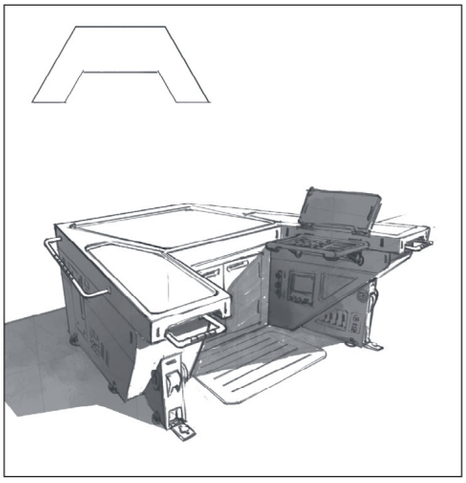


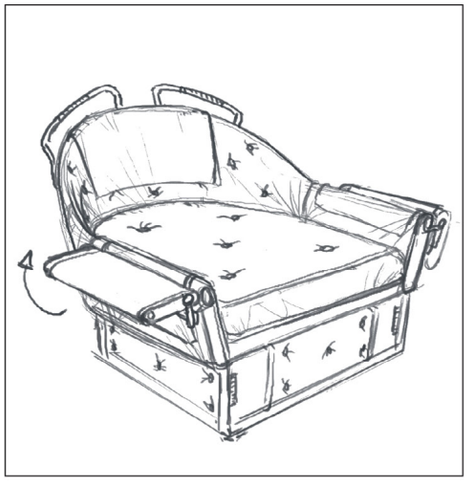


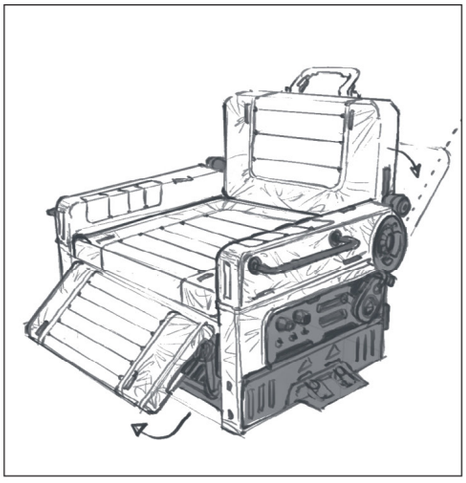






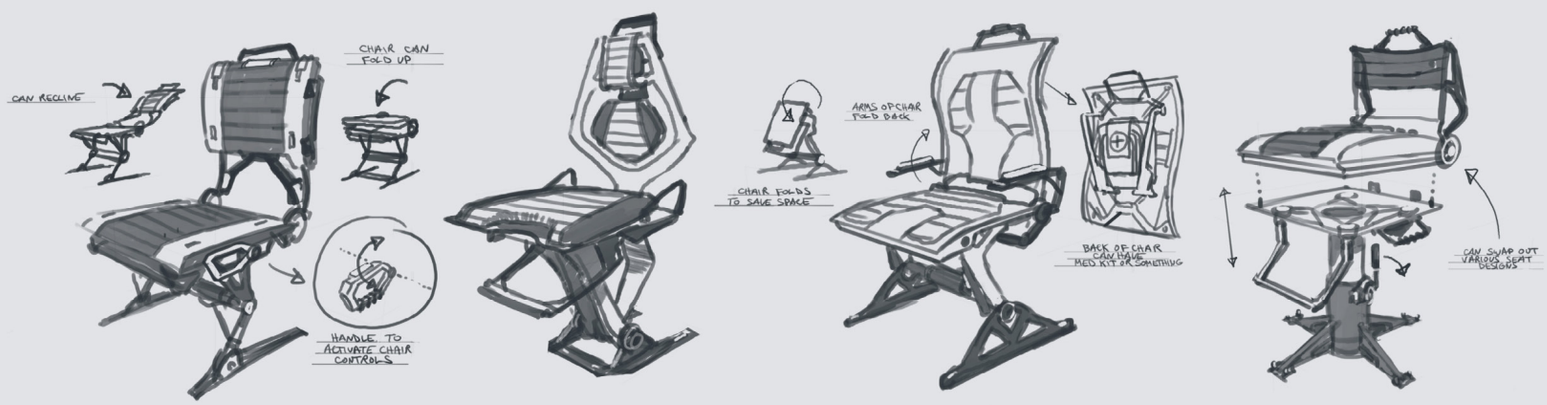


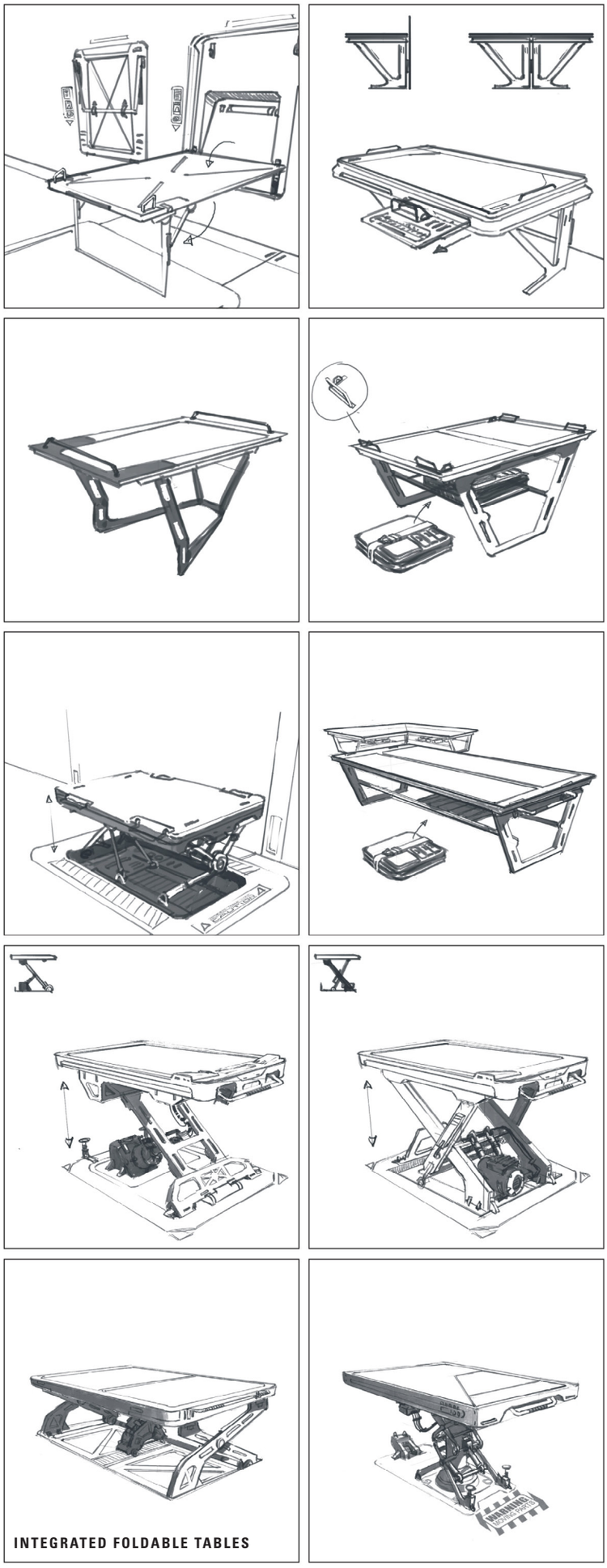




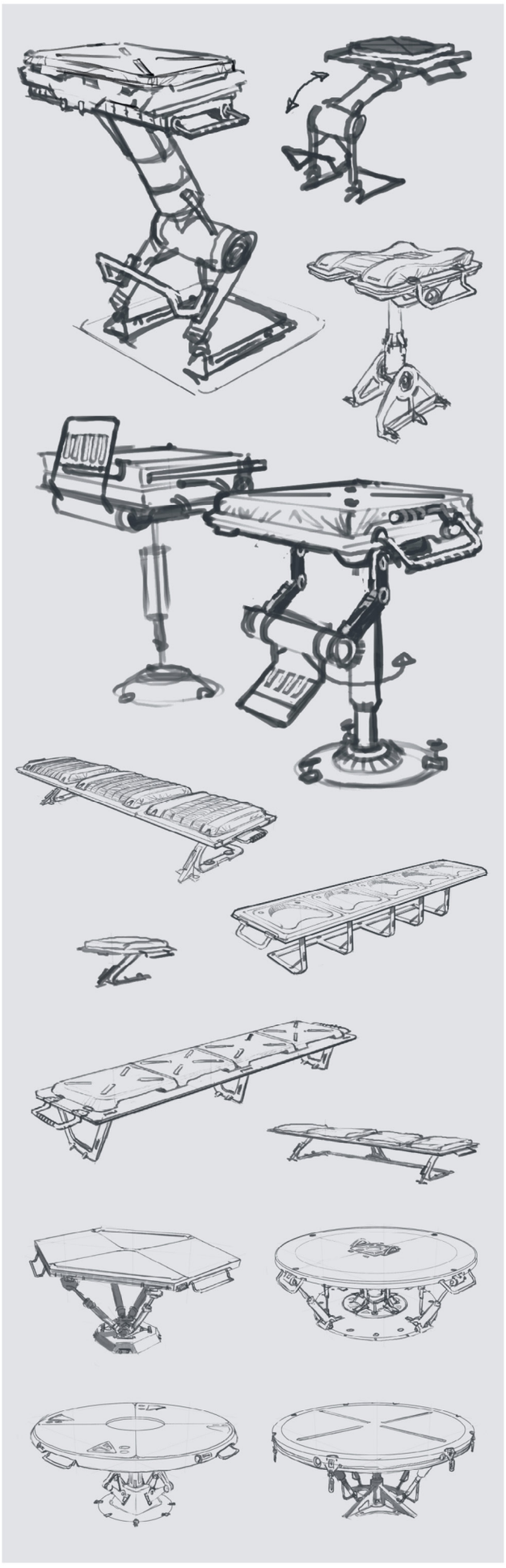
CAN BE MOUNTED ON RAILS OR INTO THE WALL
SIDE TRAY
OPEN OUT FROM WALL
FOLD OUT AND DOWN TO FORM SEAT
ARM CAN FOLD BACK
PIVOT

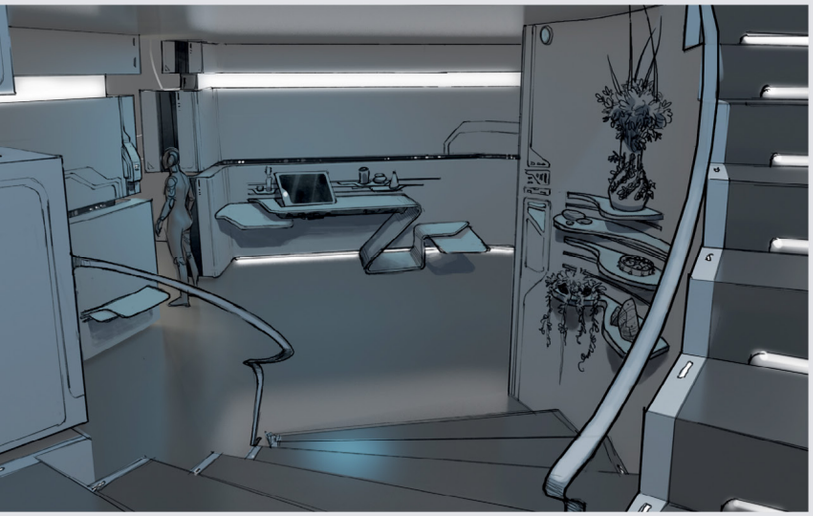
JUMP SEATS

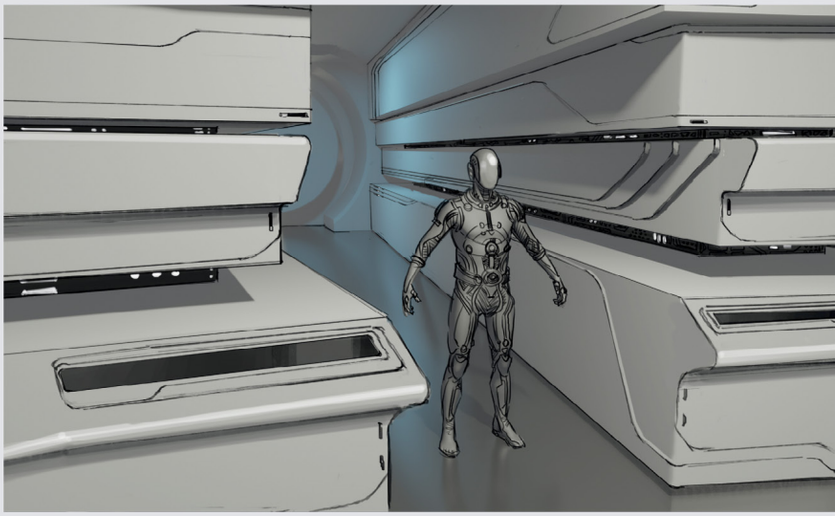

CAN RECLINE
CHAIR CAN FOLD UP
HANDLE TO ACTIVATE CHAIR CONTROLS
CHAIR FOLDS TO SAVE SPACE
ARMS OF CHAIR FOLD BACK
BACK OF CHAIR CAN HAVE MED KIT OR SOMETHING
CAN SWAP OUT VARIOUS SEAT DESIGNS

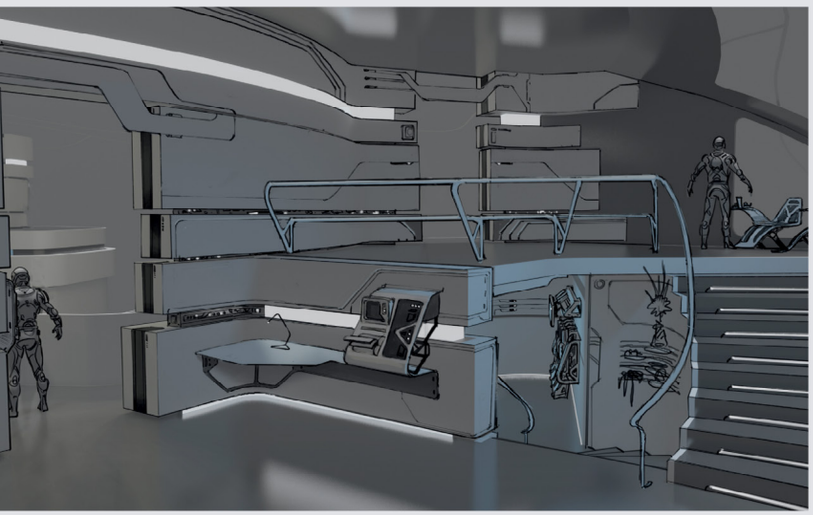


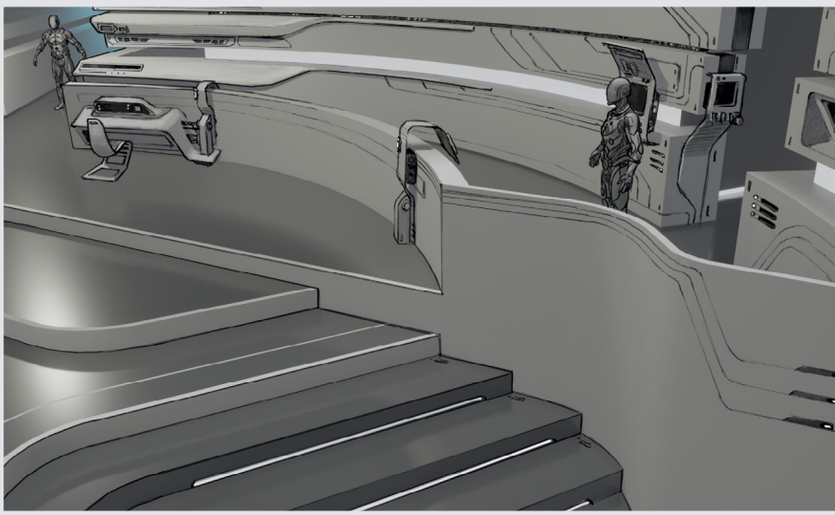
INTEGRATED FOLDABLE TABLES





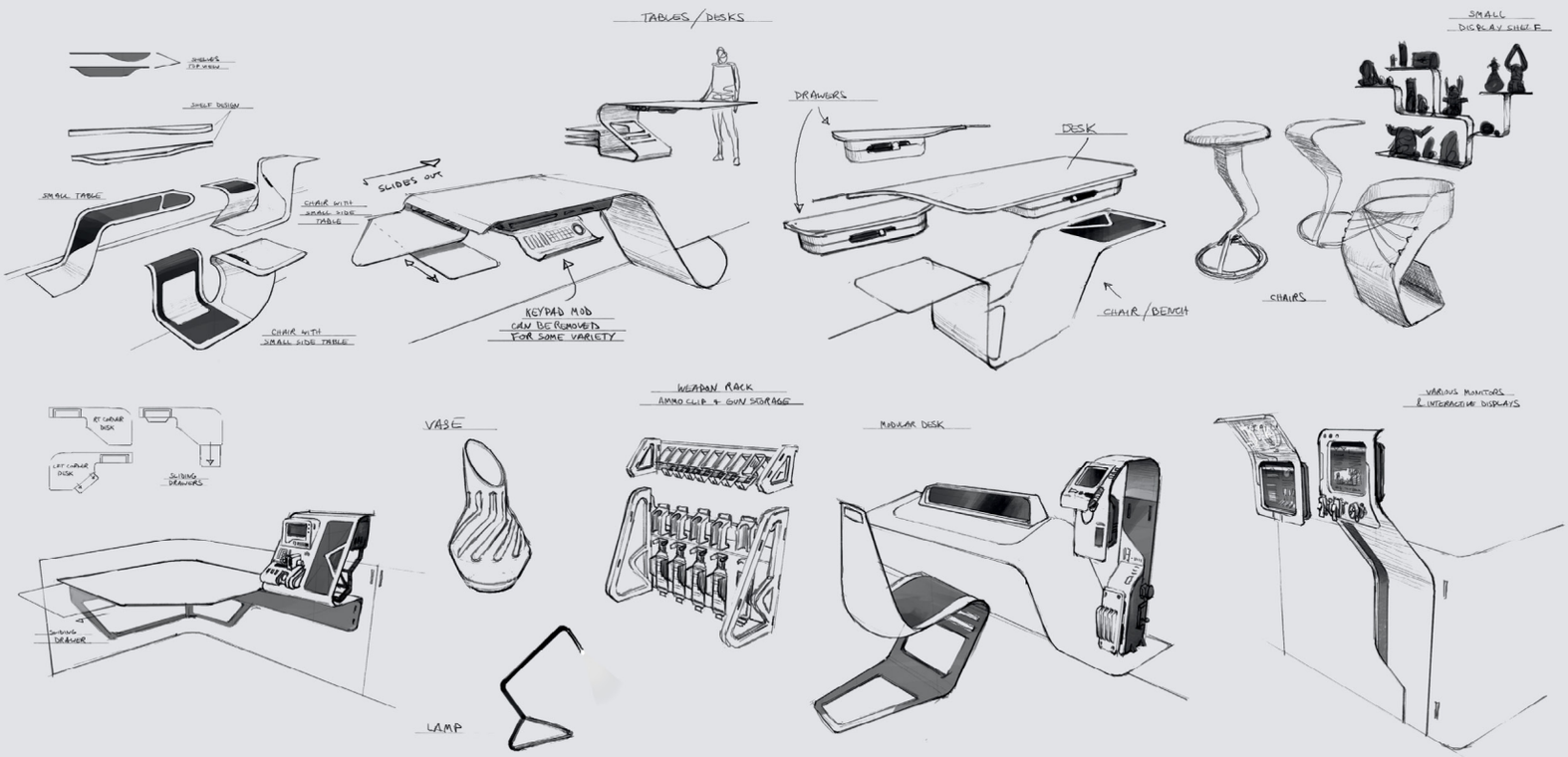


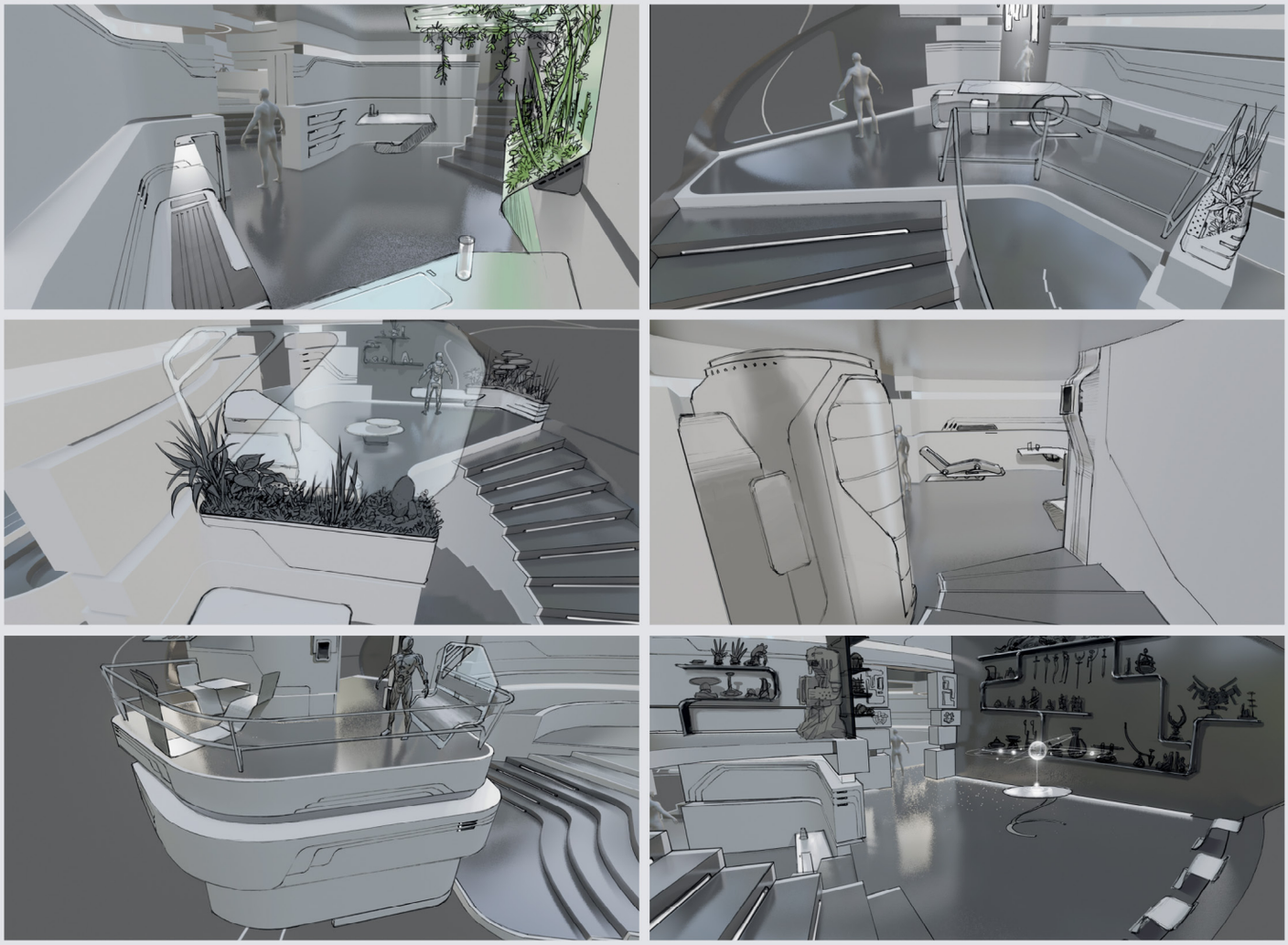


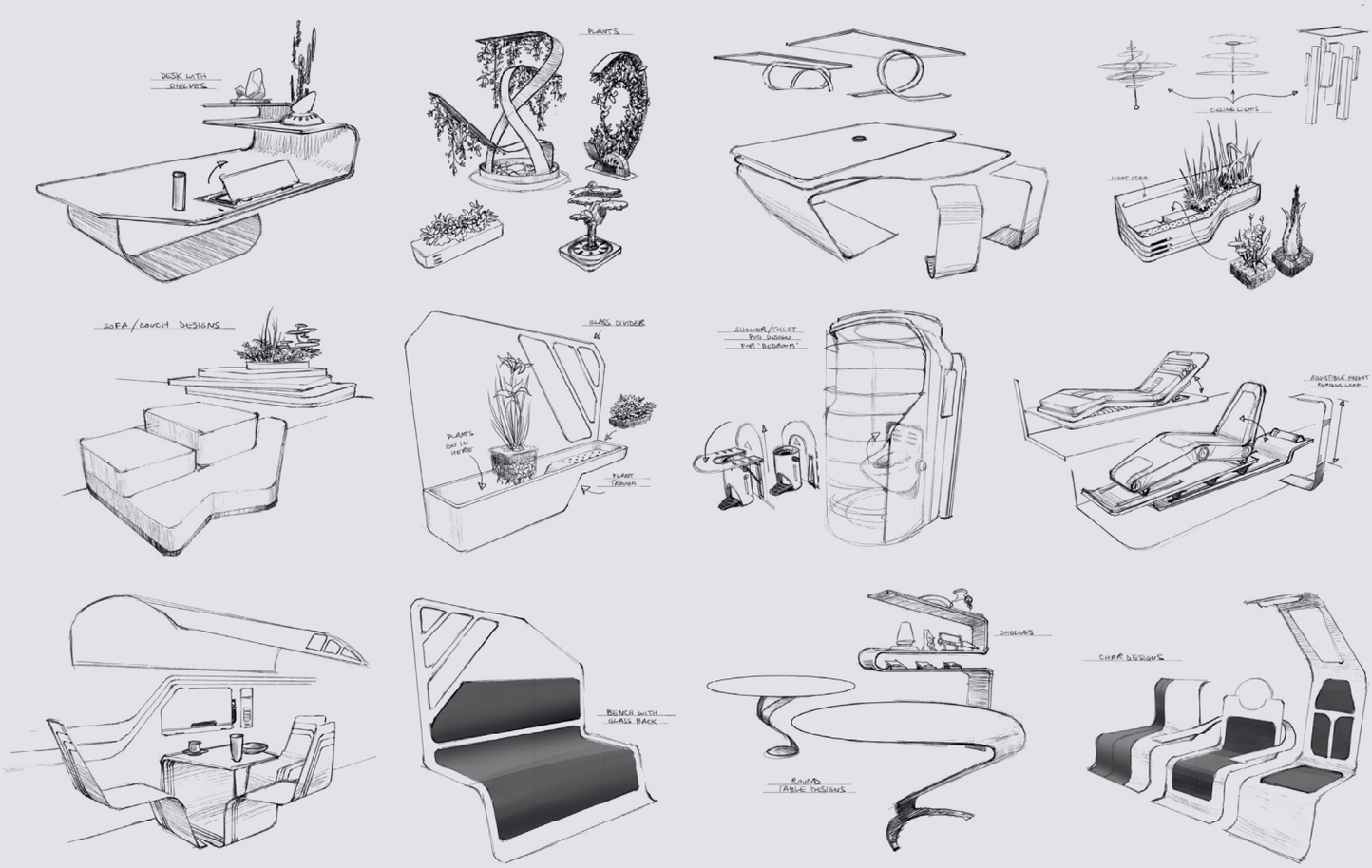


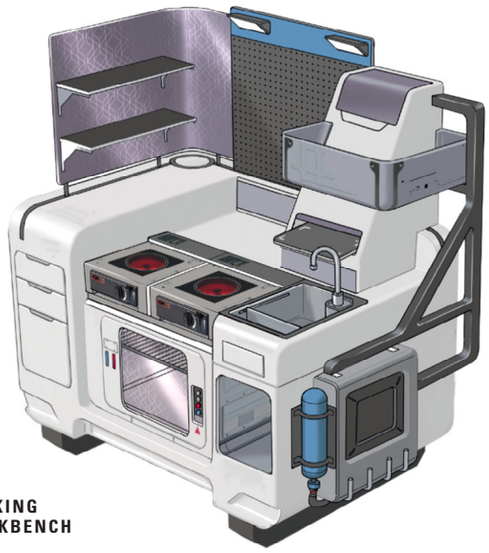
STARBORN SHIP SET DRESSING

An exploration of possible furnishings and props that would fit into the unique Starborn aesthetic, with sweeping lines and minimal embellishments.

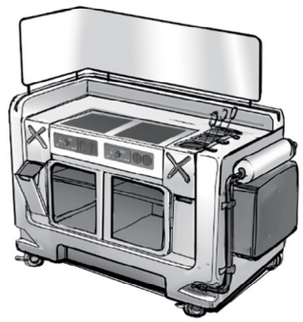


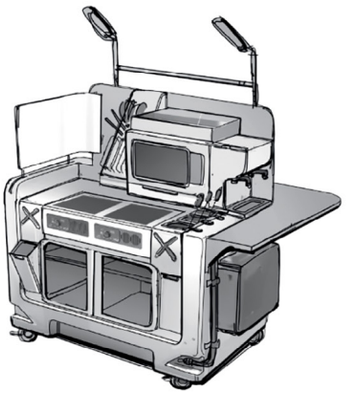


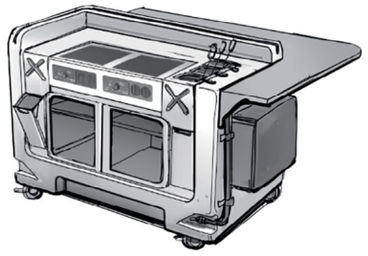

DESK WITH SHELVES
PLANTS
CEILING LIGHTS
LIGHT STRIP
SOFA/COUCH DESIGNS
GLASS DIVIDER
PLANTS GO IN HERE
PLANT TROUGH
SHOWER/TOILET POD DESIGN FOR "BEDROOM"
ADJUSTABLE HEIGHT FOAMING LOAF
BENCH WITH GLASS BACK
SHELVES
ROUND TABLE DESIGNS
CHAR DESIGNS



COOKING
WORKBENCH

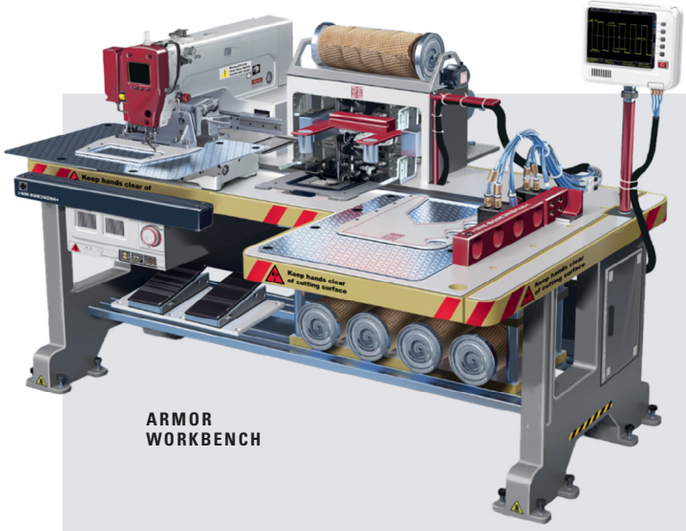






WORKBENCHES

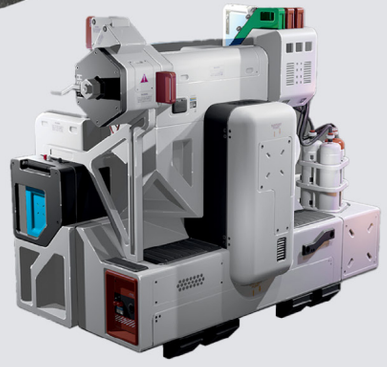
Interactive furniture scattered throughout the galaxy with specific functional roles. The player would utilize these to modify and enhance the gameplay aspect of various items.



ARMOR
WORKBENCH

INDUSTRIAL
WORKBENCH

WEAPONS
WORKBENCH

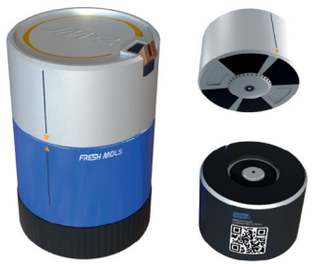


PHARMACEUTICAL WORKBENCH

FOOD PRINTER

VENDING MACHINE

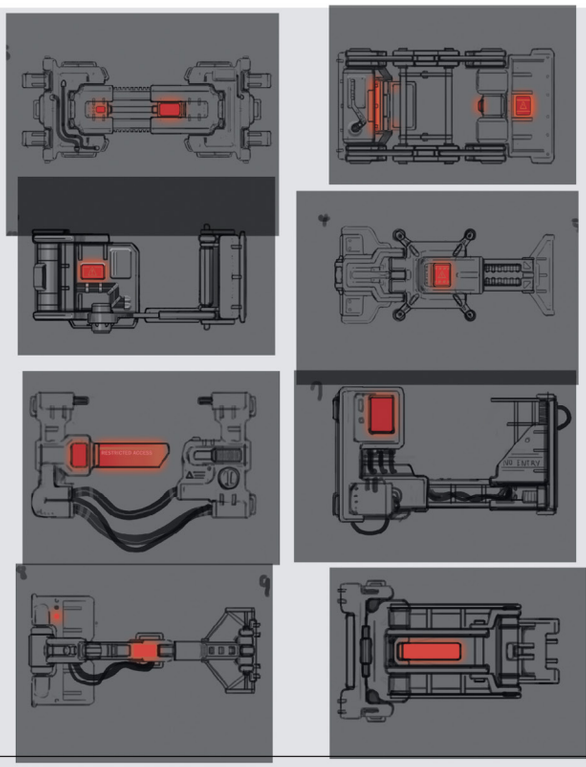
INDUSTRIAL FRIDGE



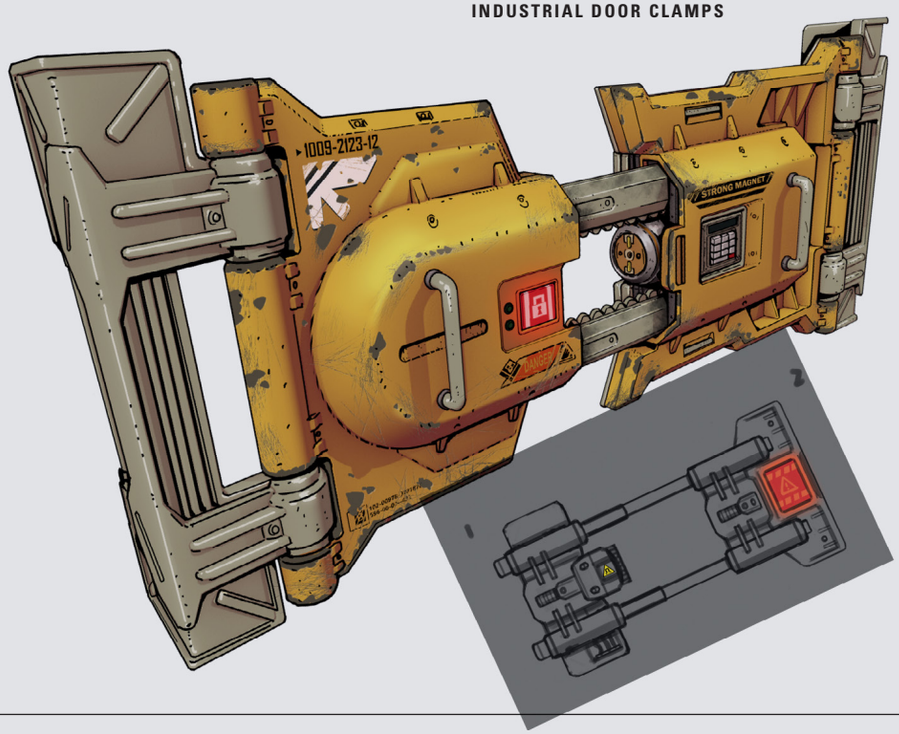
JUICE MIXER

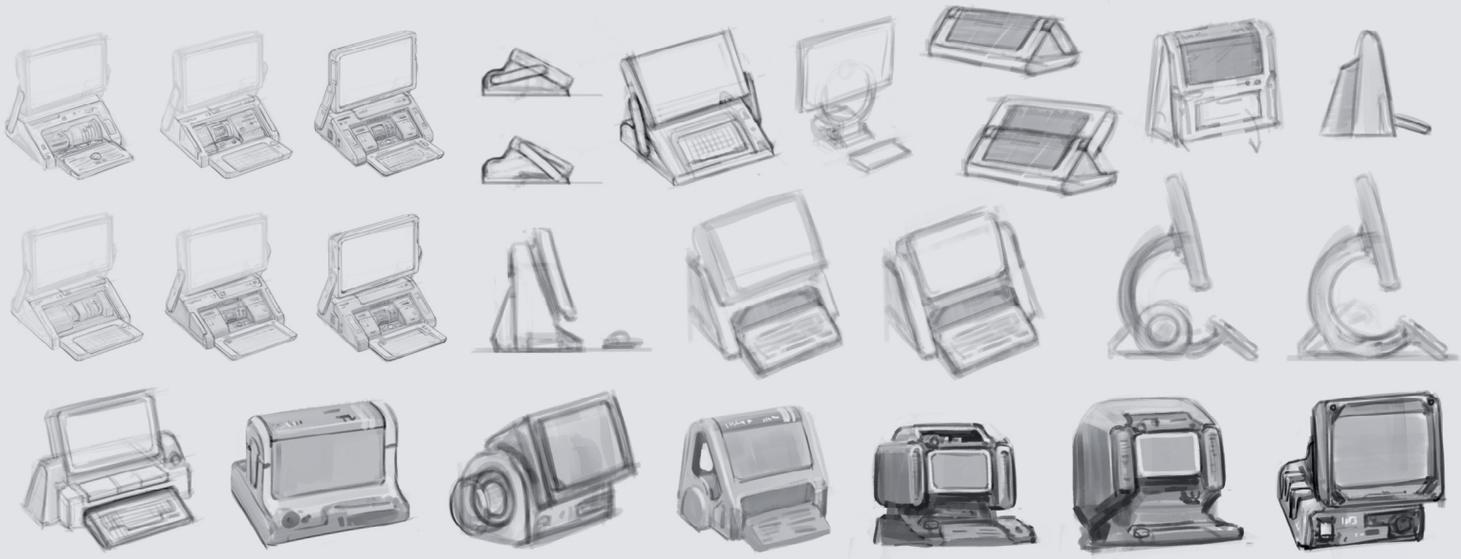
BLENDER

COFFEE MACHINE



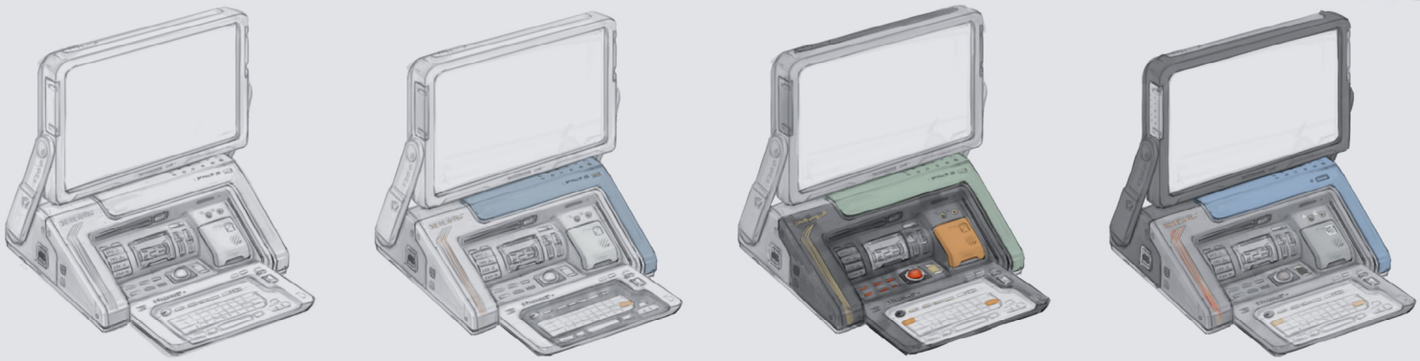
INDUSTRIAL DOOR CLAMPS





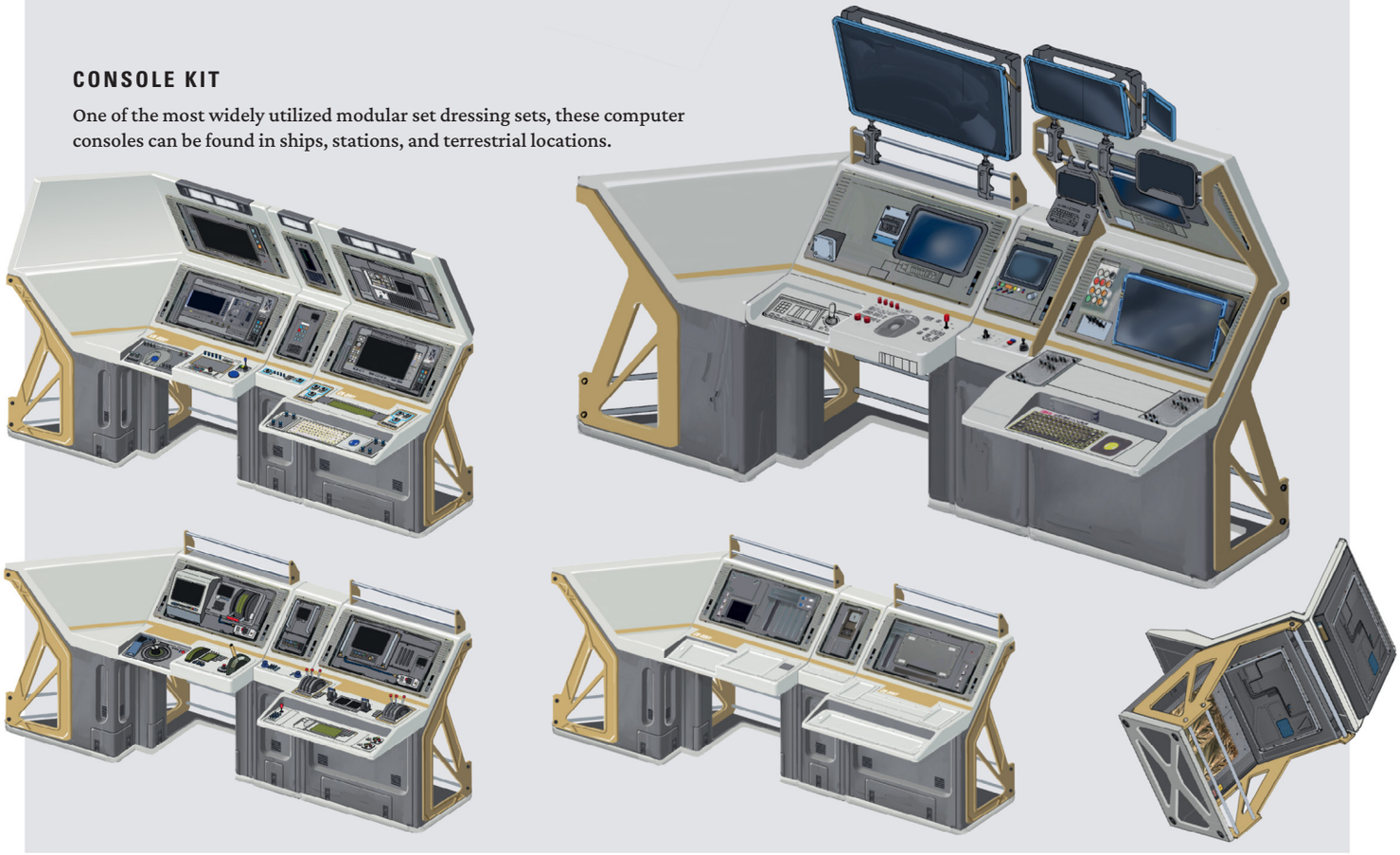
COMPUTER TERMINAL

We wanted a design language for computers in the *Starfield* universe that had a retro, all-in-one form factor but still looked advanced enough to be believable in a futuristic setting. High-tech functionality with low-tech aesthetics. We specifically avoided touchscreens on our computers, instead celebrating the more satisfying and visually interesting tactility of physical buttons.



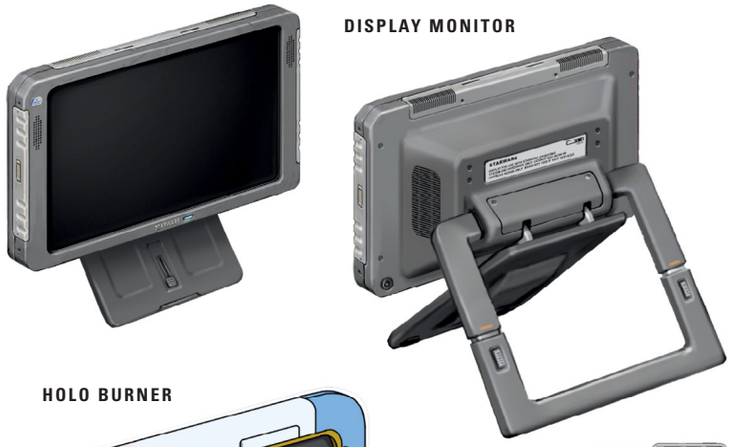
CONSOLE KIT

One of the most widely utilized modular set dressing sets, these computer consoles can be found in ships, stations, and terrestrial locations.

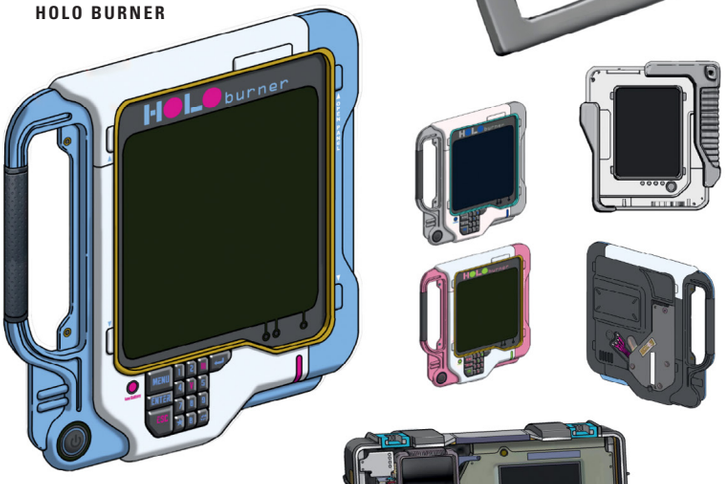


BOUNTY KIOSK

DISPLAY MONITOR

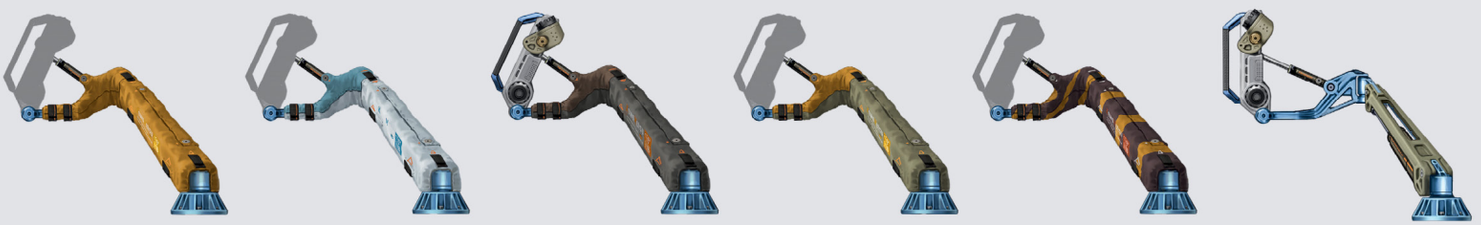


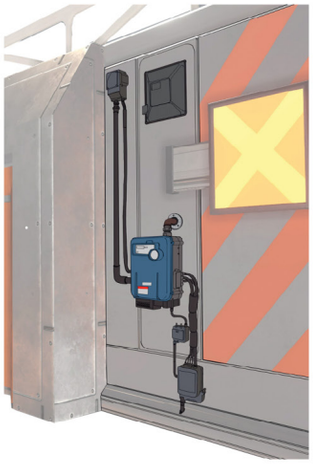
HOLO BURNER

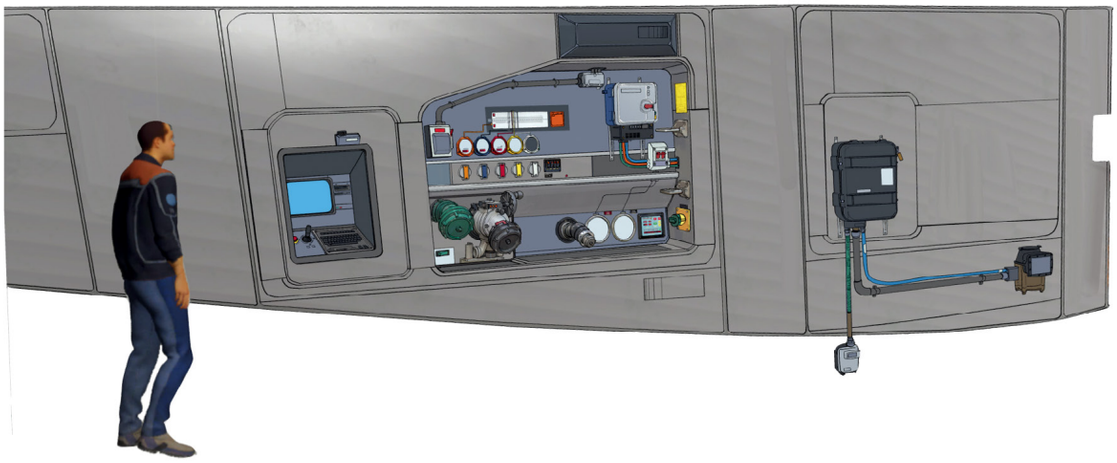


HACKER LAPTOP

STANDARD WALL-MOUNT TERMINAL

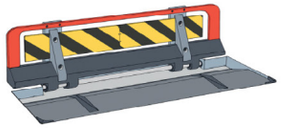


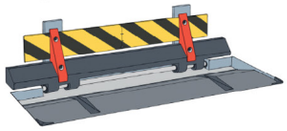




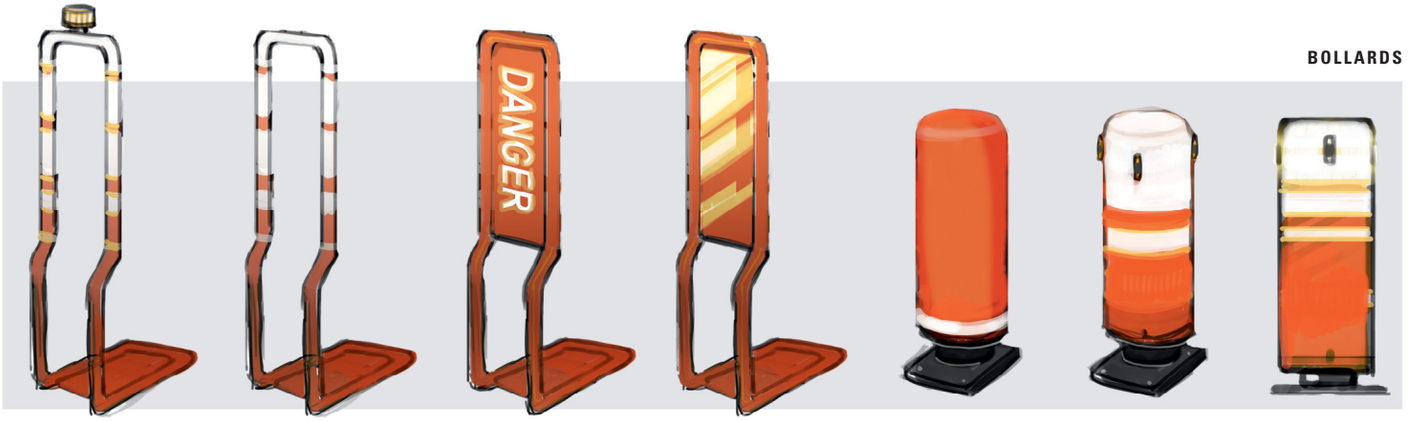
URBAN GREEBLES

Various generic details we could liberally add throughout the game.

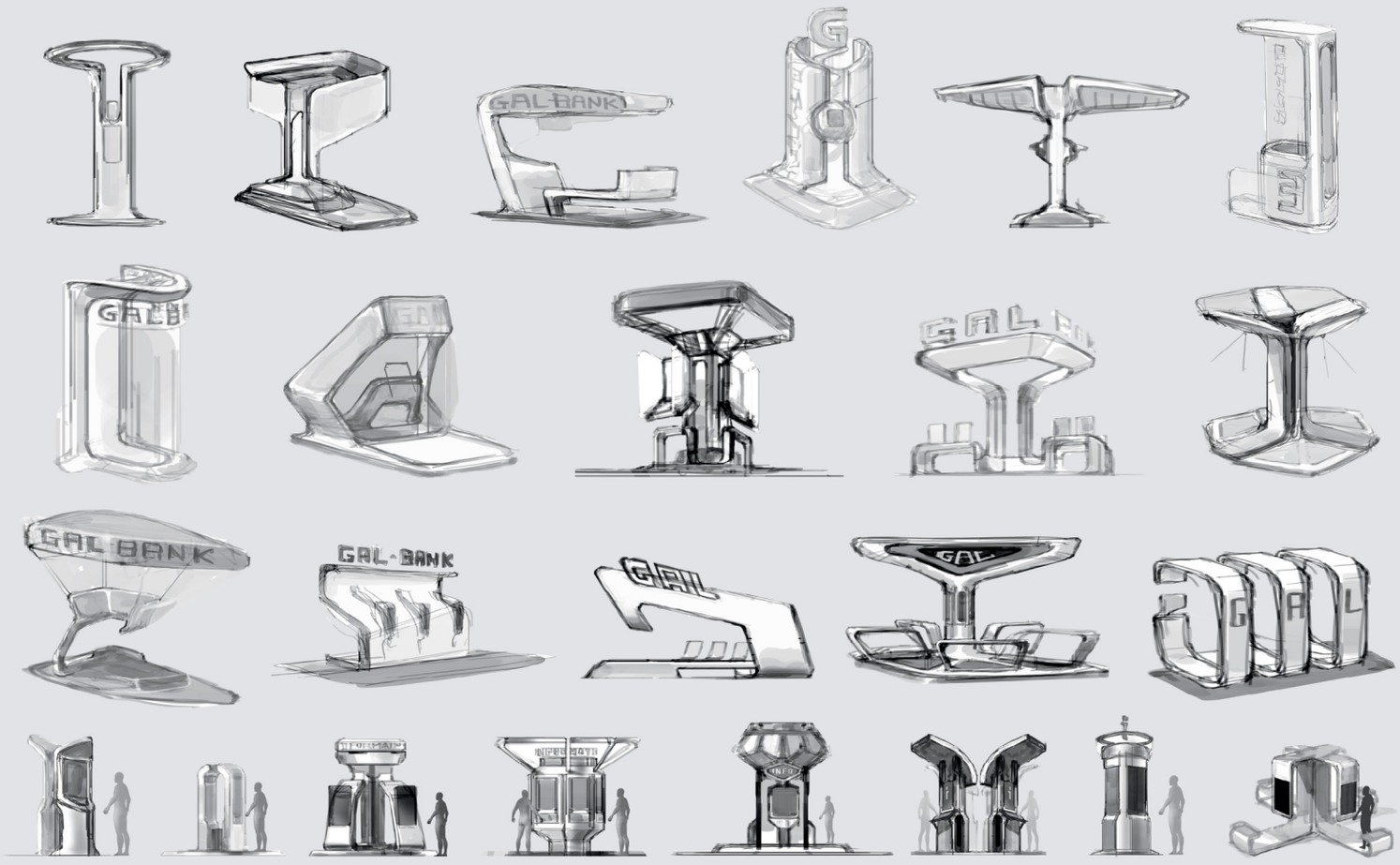




MANHOLE COVER

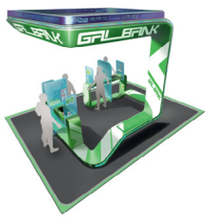


BOLLARDS



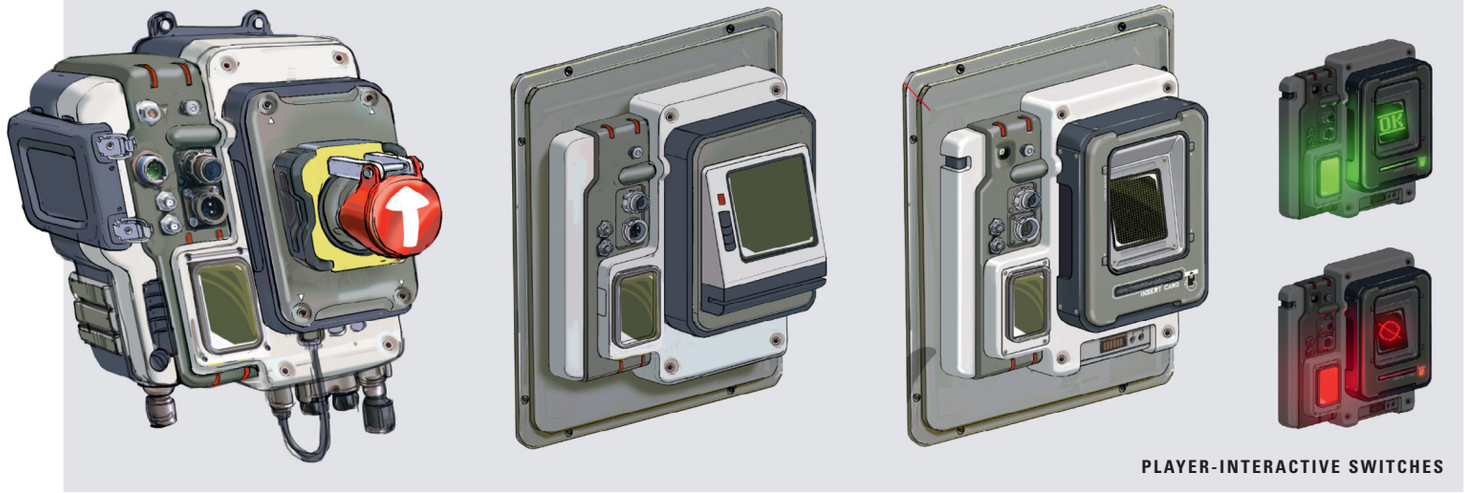
CITY KIOSK EXPLORATION

INFORMATION KIOSK

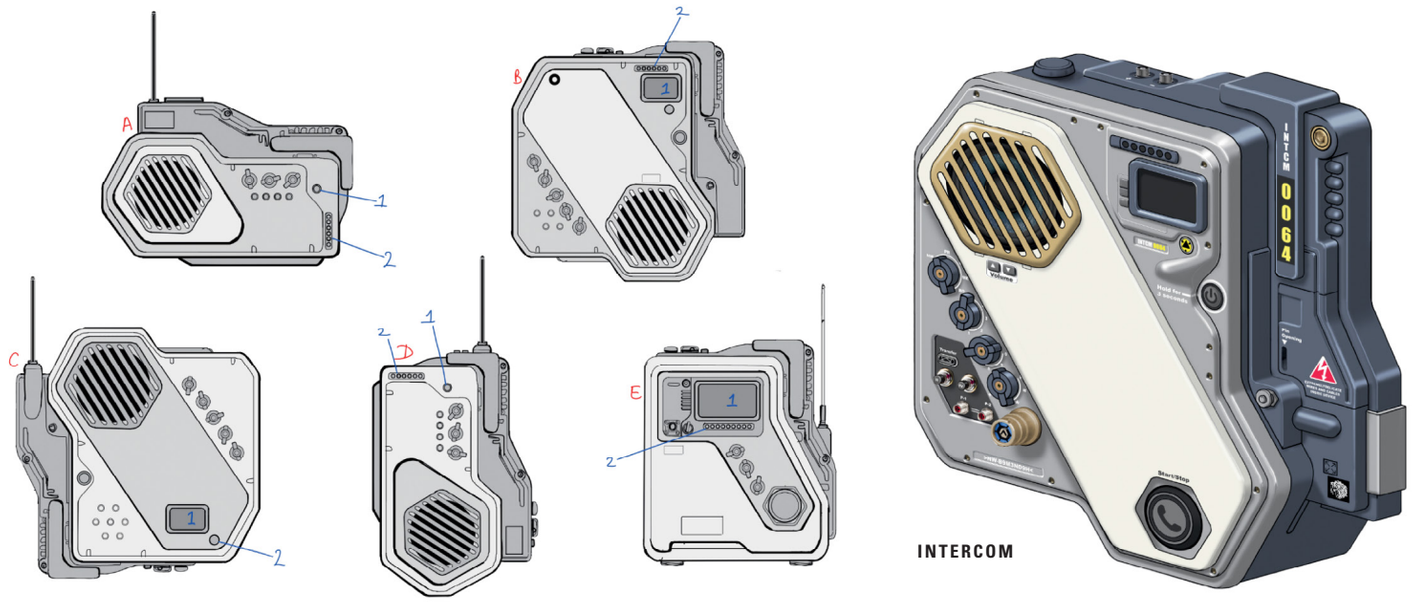


GALBANK KIOSK

SSNN BROADCAST KIOSK

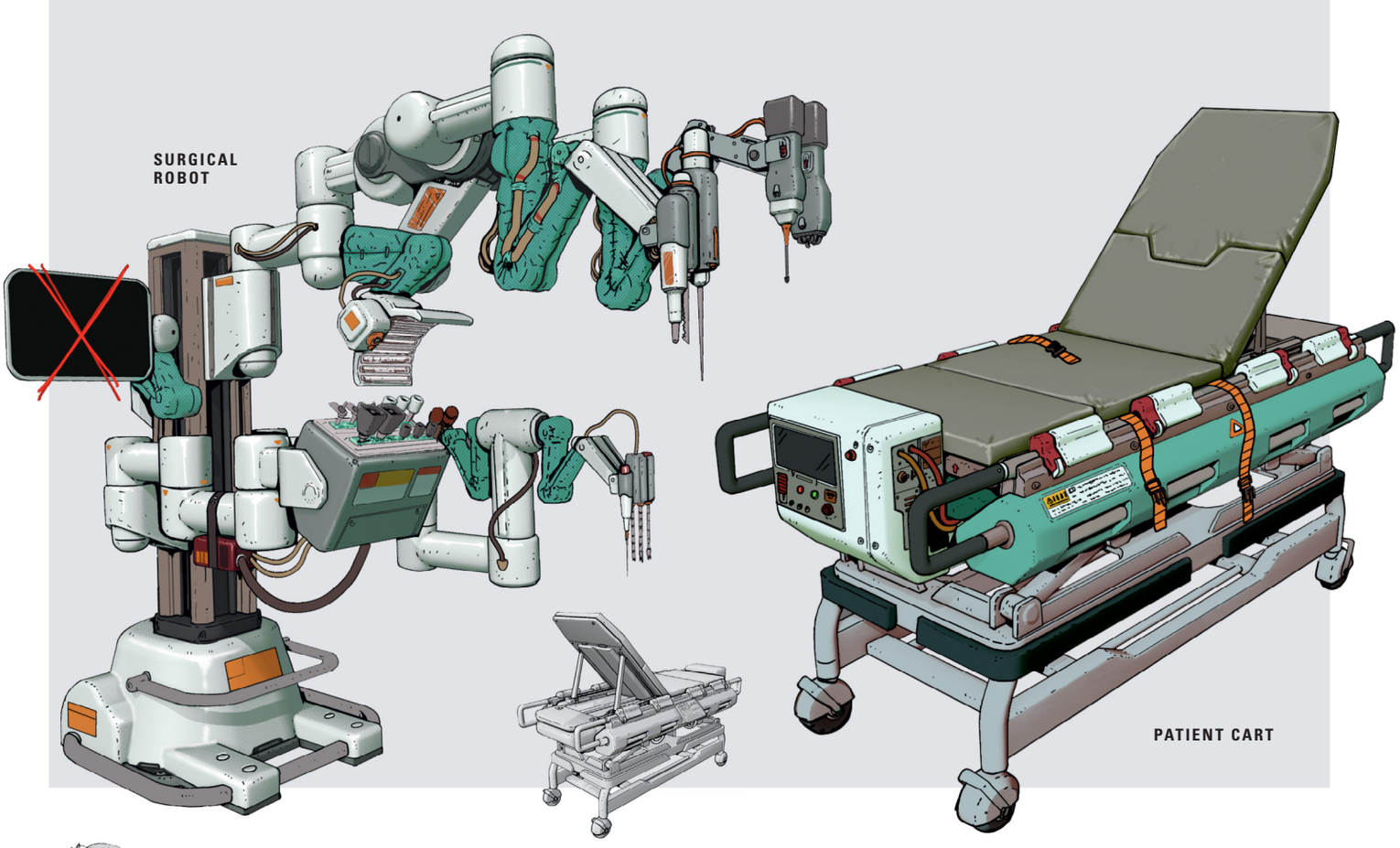


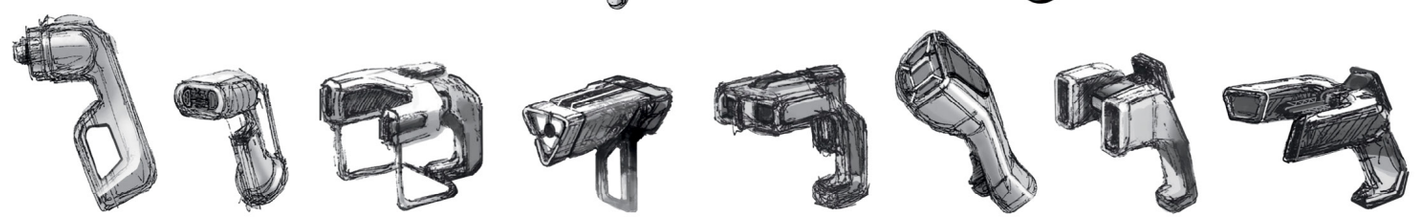
PLAYER-INTERACTIVE SWITCHES



INTERCOM

ALARMS

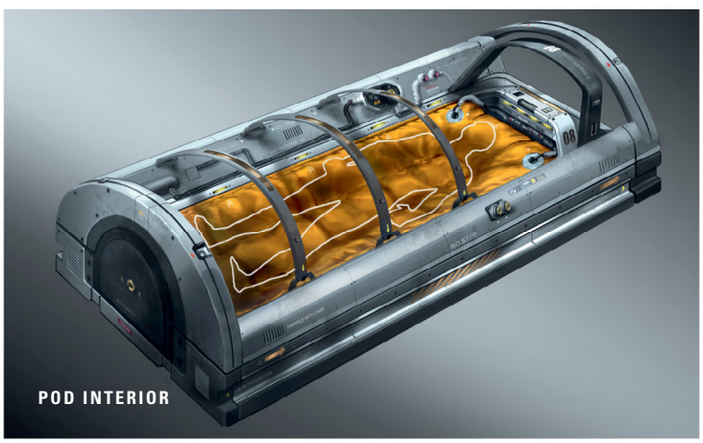

SURGICAL ROBOT
PATIENT CART



MED STIM
MEDSTIM

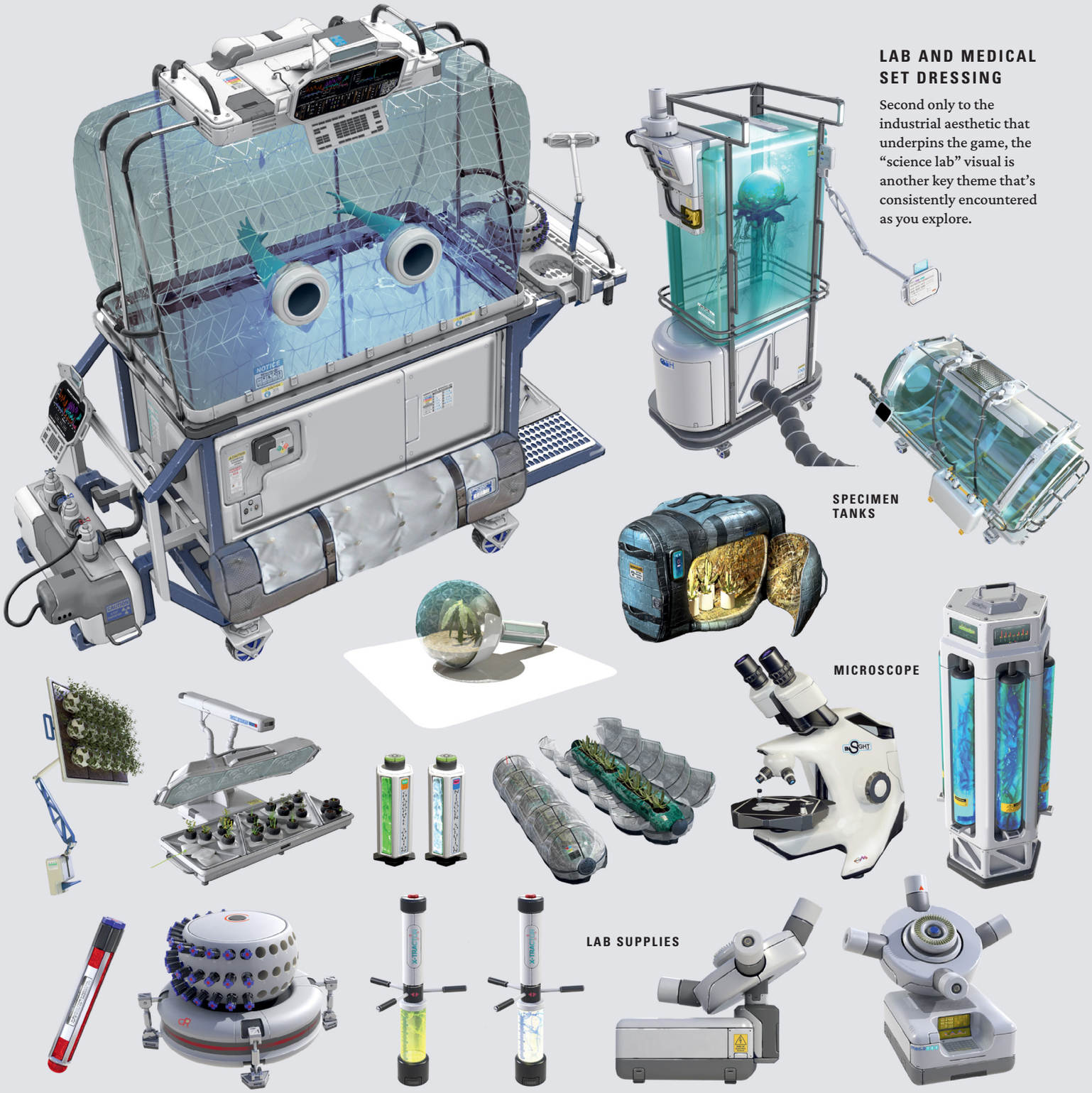
MEDSTIM

MEDICAL POD


POD INTERIOR

LAB AND MEDICAL SET DRESSING

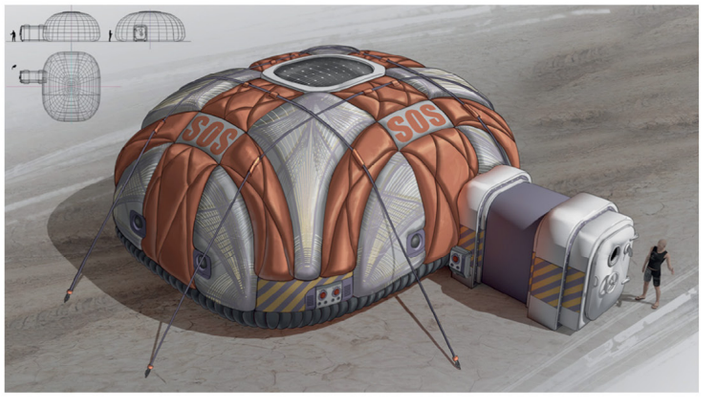
Second only to the industrial aesthetic that underpins the game, the "science lab" visual is another key theme that's consistently encountered as you explore.

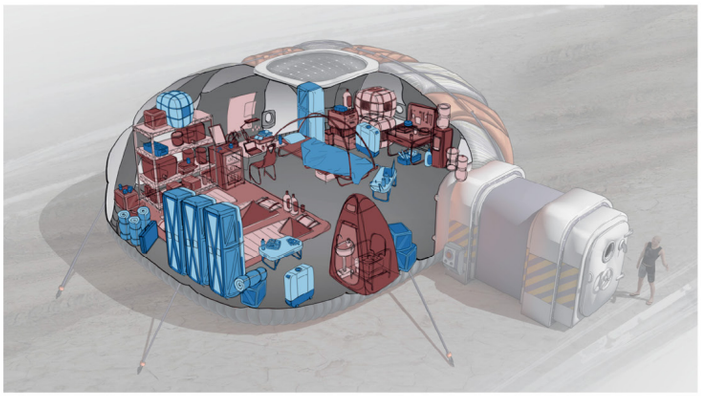


SPECIMEN TANKS

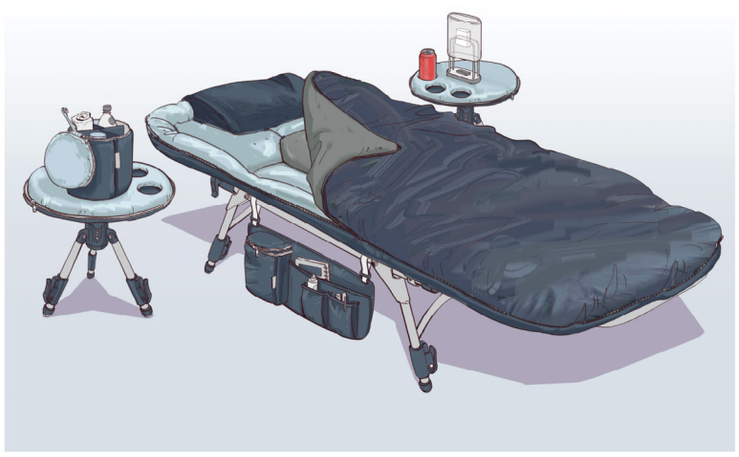
MICROSCOPE

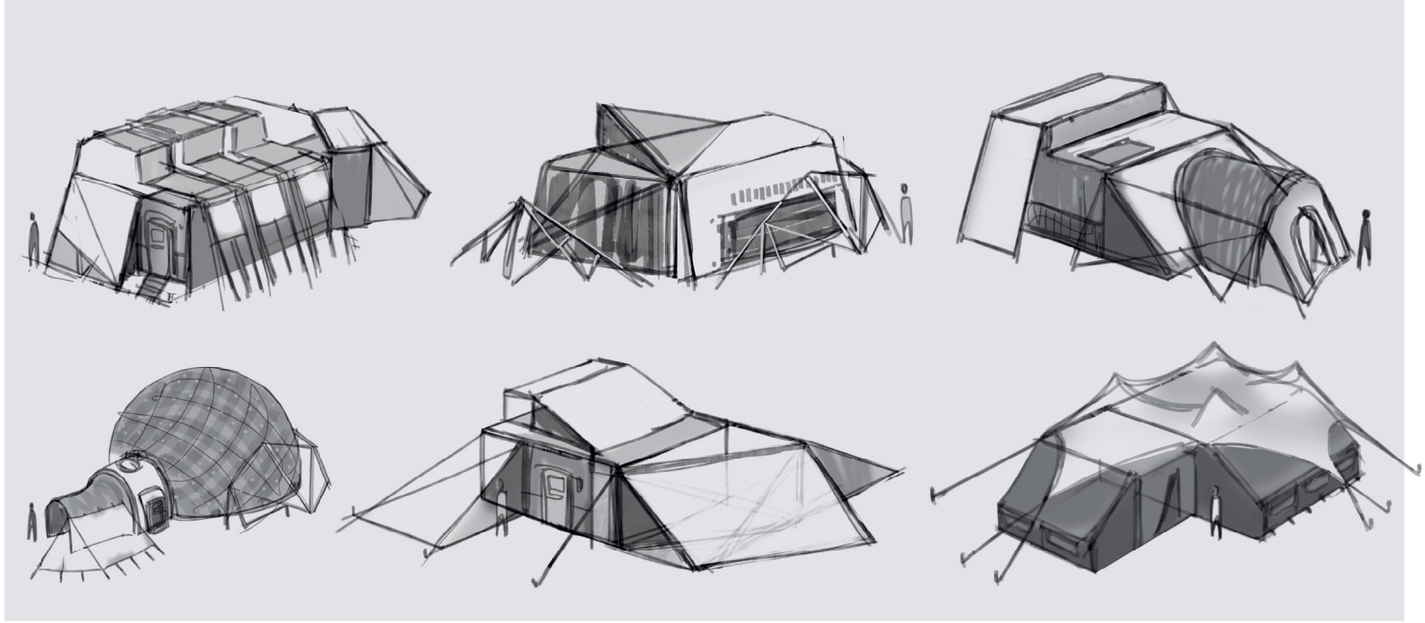
LAB SUPPLIES



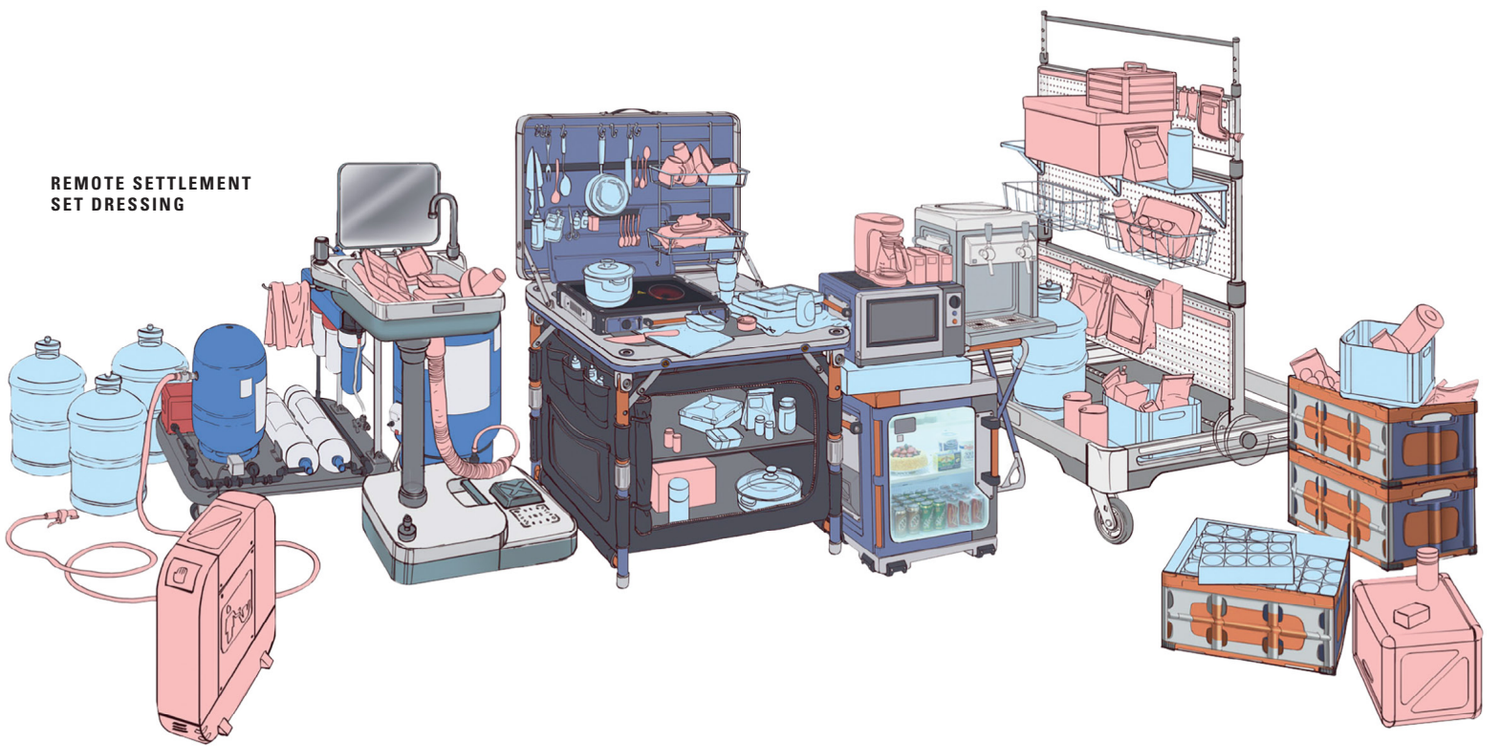


SURVIVAL TENT





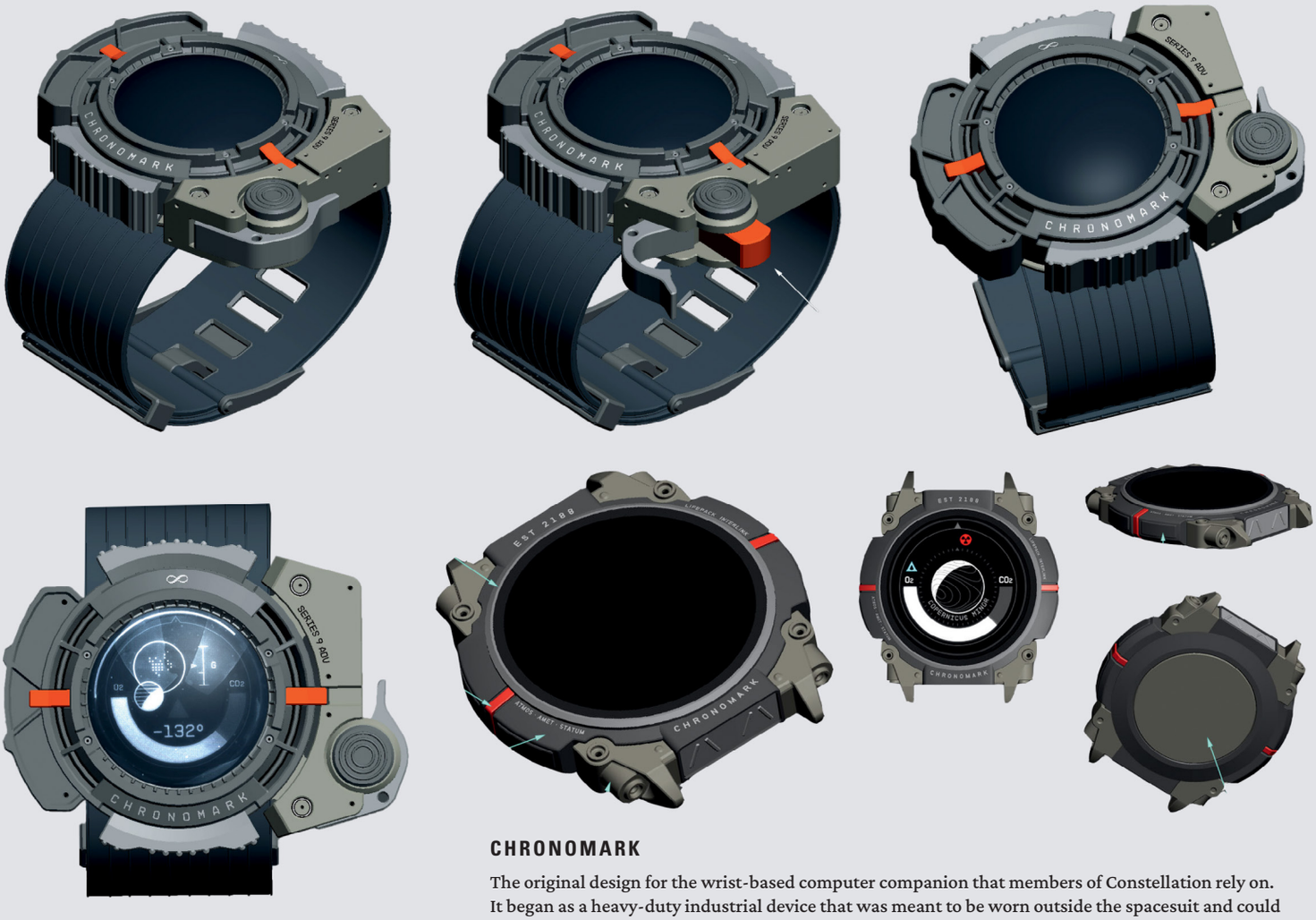
REMOTE SETTLEMENT SET DRESSING



EXPLORATION

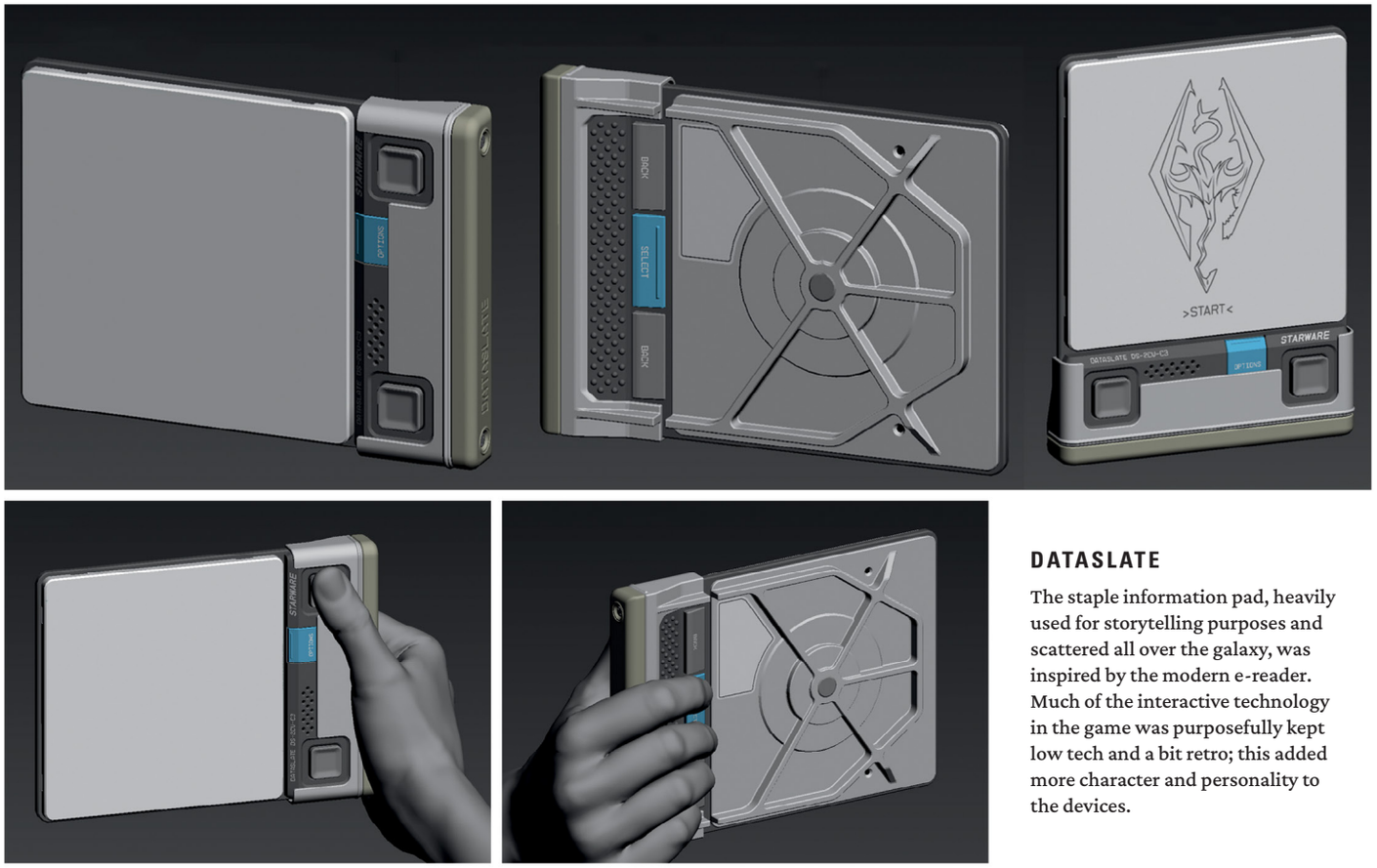
SECURITY CAMERA

TURRETS



CHRONOMARK

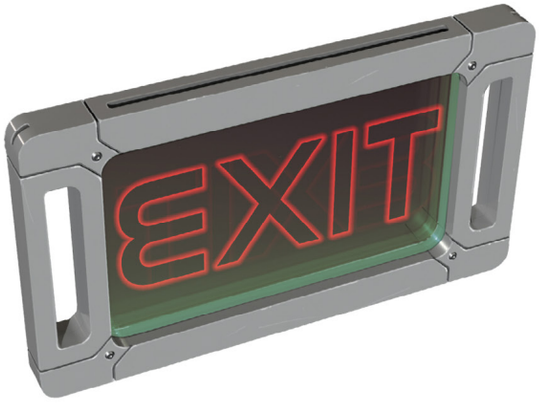
The original design for the wrist-based computer companion that members of Constellation rely on. It began as a heavy-duty industrial device that was meant to be worn outside the spacesuit and could be operated when wearing bulky gloves. It was slimmed down substantially in its final iteration.

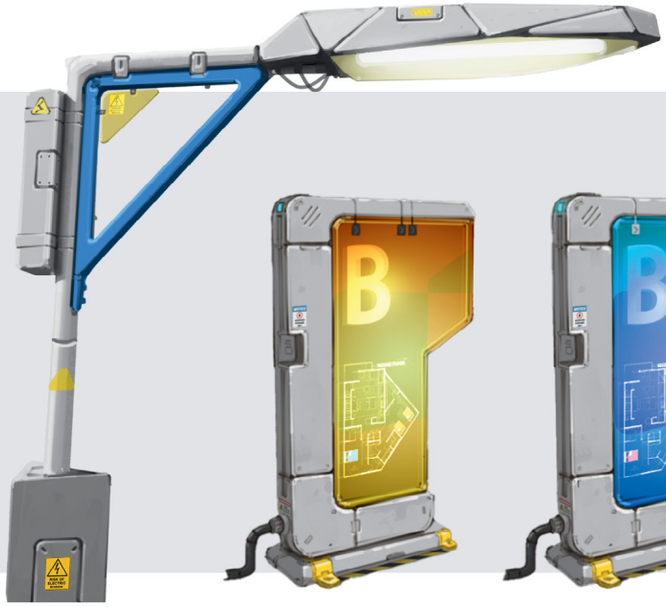


DATASLATE

The staple information pad, heavily used for storytelling purposes and scattered all over the galaxy, was inspired by the modern e-reader. Much of the interactive technology in the game was purposefully kept low tech and a bit retro; this added more character and personality to the devices.

SIGNAGE AND URBAN OBJECTS



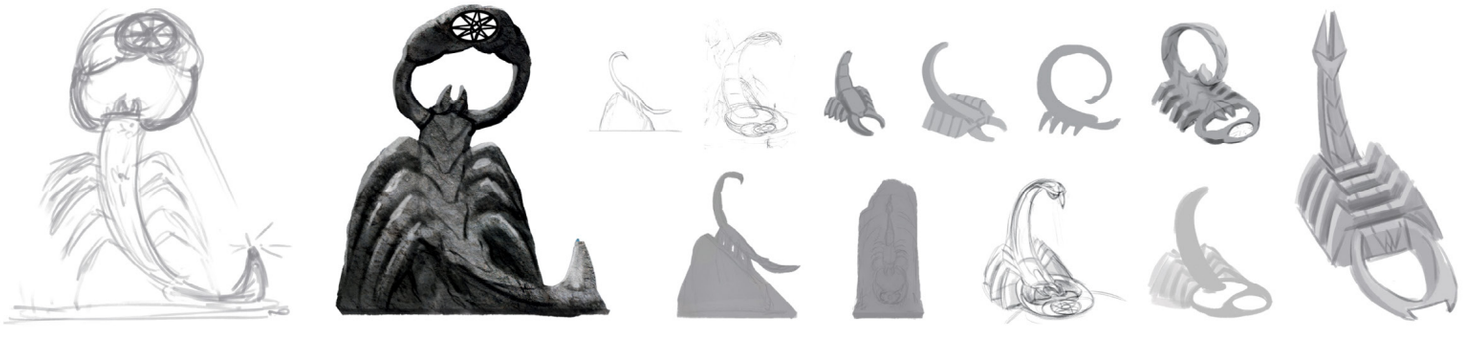


FOOD AND DRINK PACKAGING

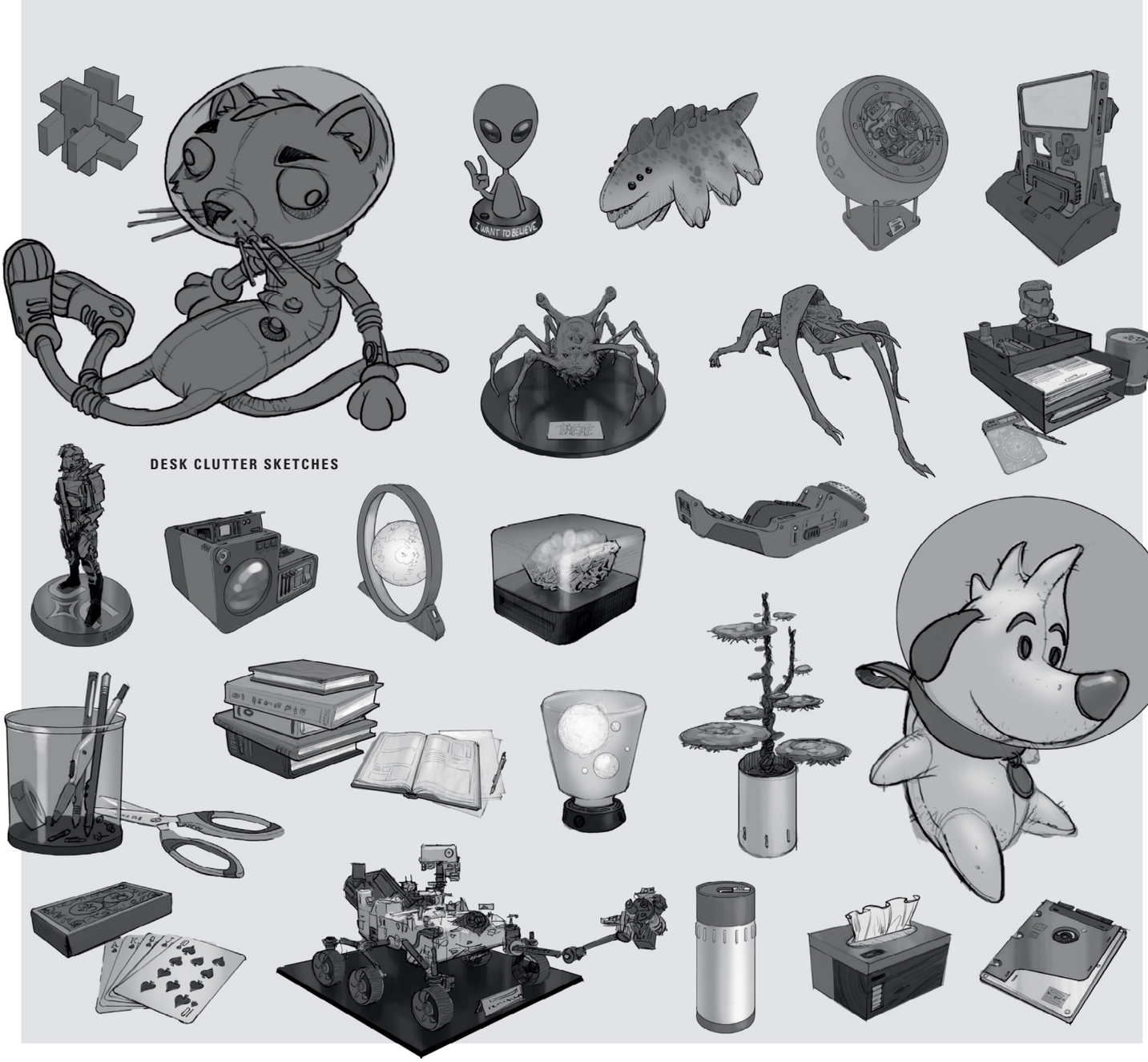
A fun exploration of what consumables would look like in the future: a combination of "space pouches," as used in the golden age of space flight, and conventional commercial packaging meant to attract consumers.

BENJAMIN BAYU STATUE

SCORPIUS STATUE



VARIOUS STATUES AND SCULPTURES
RANGER
DEPUTY
BEST DESIGN
BUSINESS AWARD
BEST DESIGN OF YEAR
RUGGIN
BATTERY
DATA CORE
GRAFFITI EMITTER
CREDIT STICK
NON VOLATILE GRAPHIDE CURRENCY
G-BITNOTERIZED BY GALBANK
NVGC
LEGAL TENDER ENCODED
057883
CAUTION

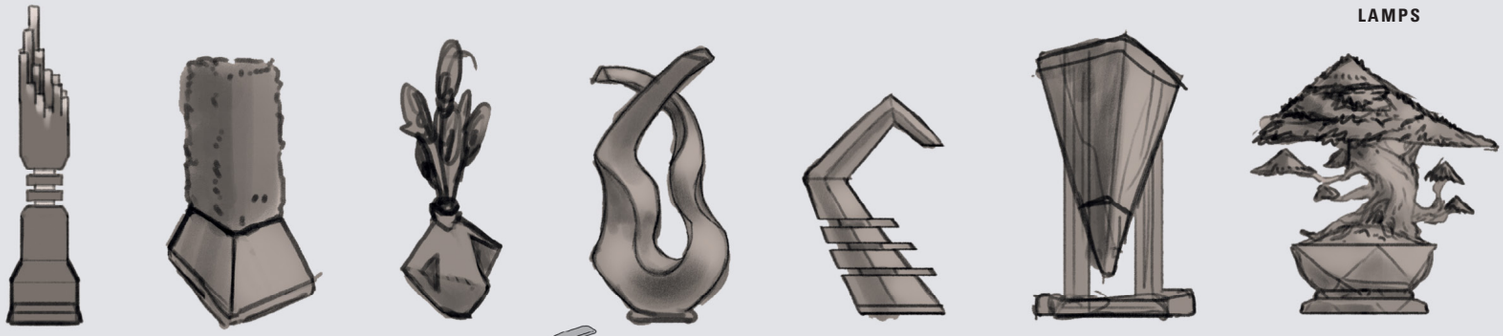


DESK CLUTTER SKETCHES

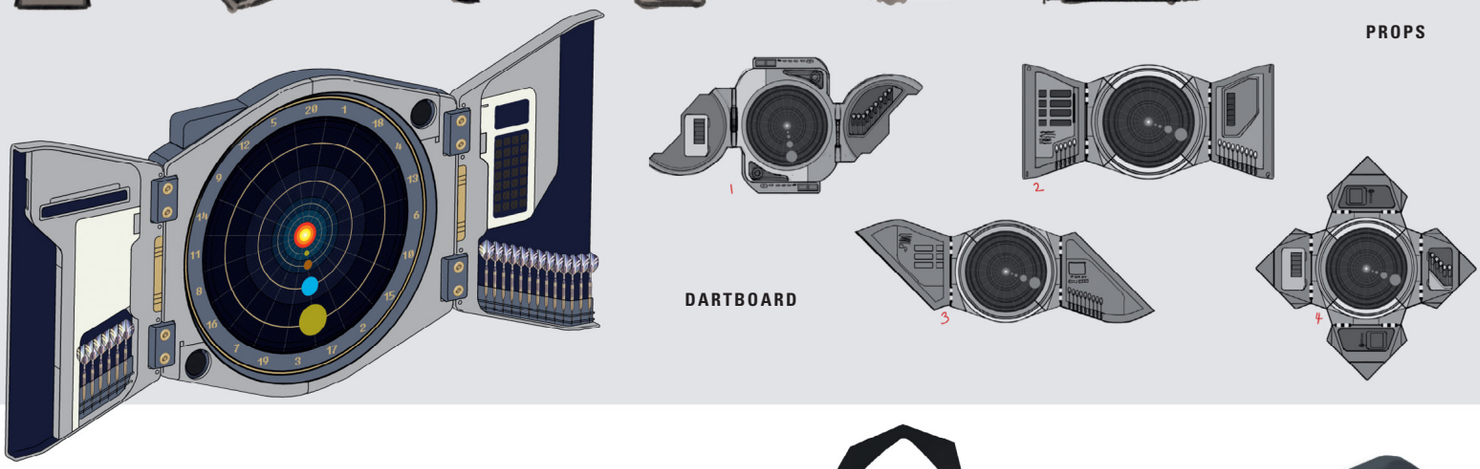
DESKTOP CLUTTER

Game developers often work at desks littered with various fun and fidgety objects to help distract from the job. We figured this wouldn't change all that much even many decades into the future. We designed a pretty extensive collection of office clutter to help make these locations relatable and memorable.

LAMPS

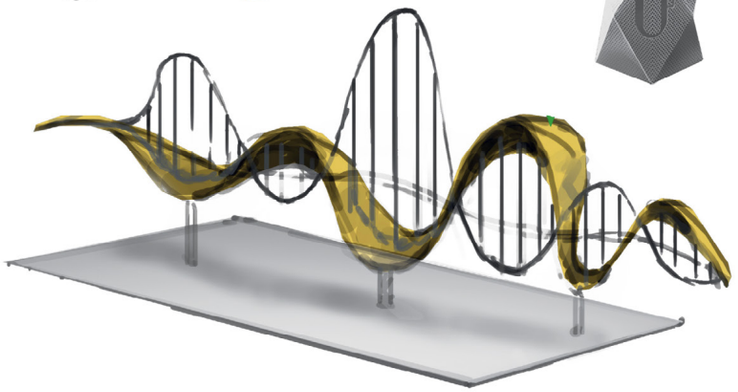


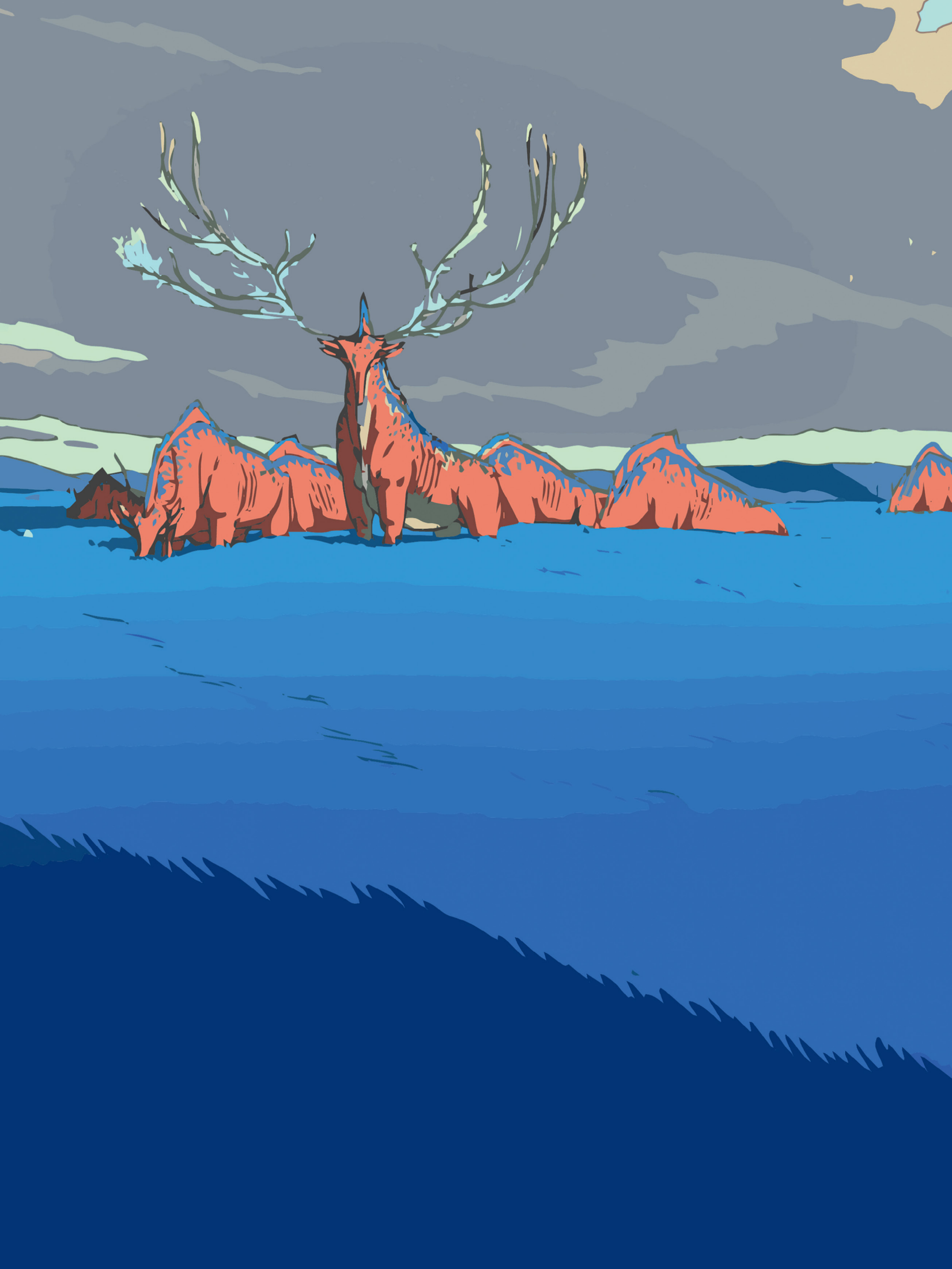
PROPS

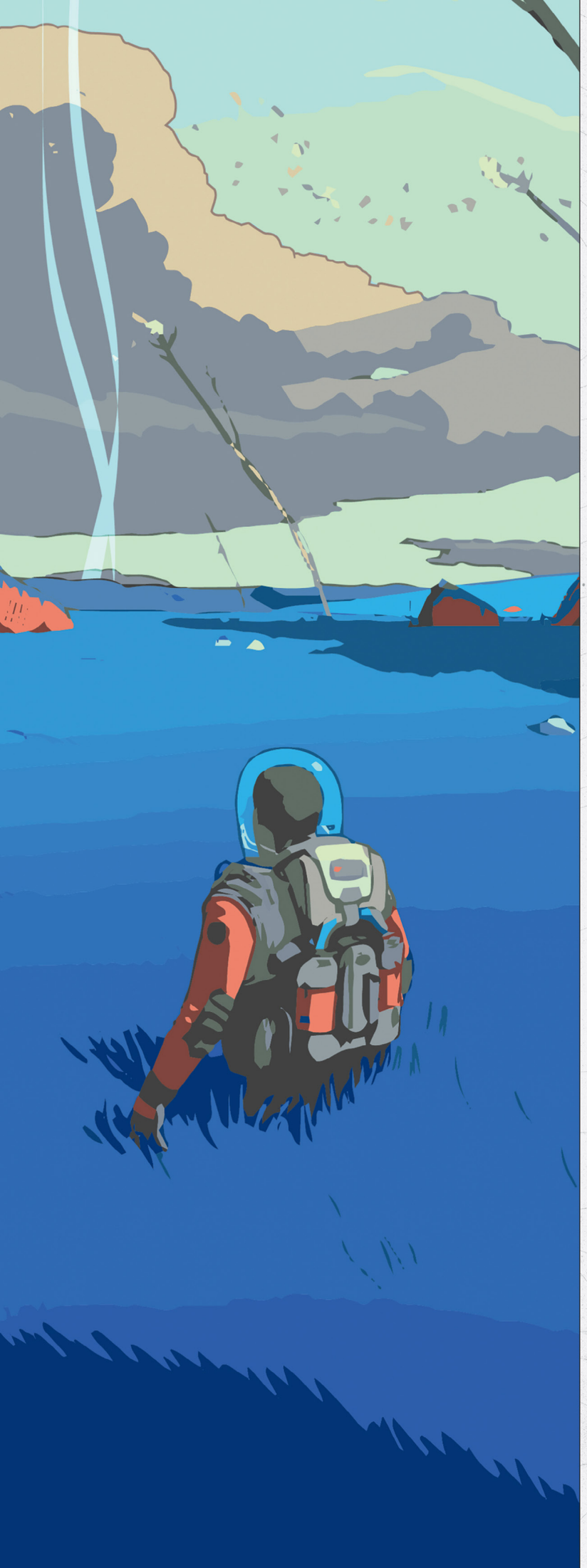


DARTBOARD

TOYS





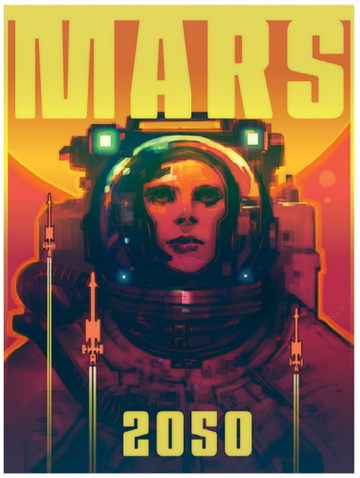


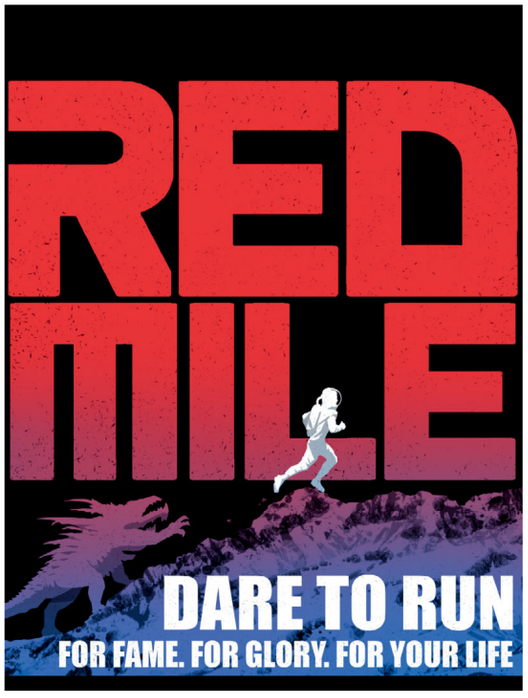
CHAPTER 7

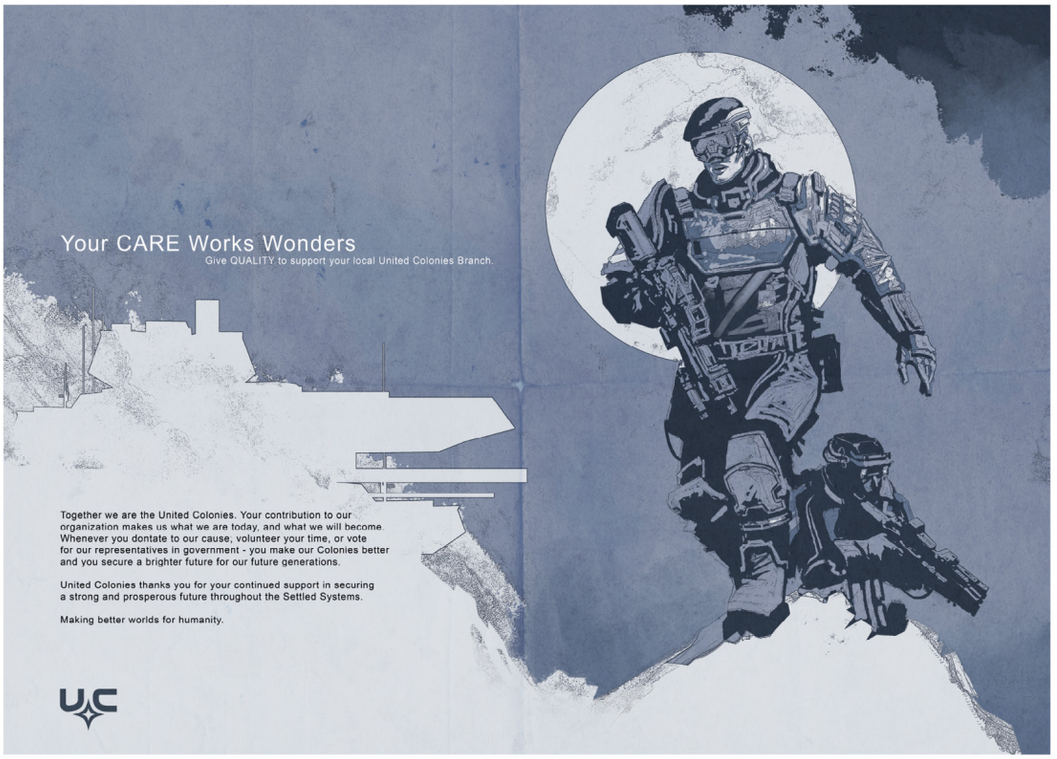
Illustration

Creating art that exists within the universe of the game, whether it's advertising, informational, or decorative, is something the team can have a bit of fun with. Unlike with typical concept art, this is an area that is a bit more freeform, where the artists can inject their own personalities and senses of humor, and experiment with stylistic variety and illustration techniques.

In-game art is essential in world building; it provides clues as to the culture of the society, tastes in art, and what the pop culture is like. What sort of products are advertised, and what the big brands are. These are all the little details and clues scattered in the background for the player to discover as they explore.







ADVERTISING

The *Starfield* universe is heavy on branding, with major manufacturers of the ships people fly, the guns they buy, and the food they consume. There's always a bit of UC propaganda in the mix as well.

NASA
LEAVING EARTH

NASA

NASA
LEAVING EARTH

UC
THE UNITED COLONIES
BECOME PART OF A BETTER FUTURE
ORGANIZED. LAWFUL. CIVILIZED. ADVANCED.

EARN YOUR
UC
CITIZENSHIP
ADVENTURE AWAITS YOU
IN THE UC
VANGUARD
"Supra et Ultra"

JOIN THE
ASTRO-CORPS
THE ENDLESS FRONTIER AWAITS

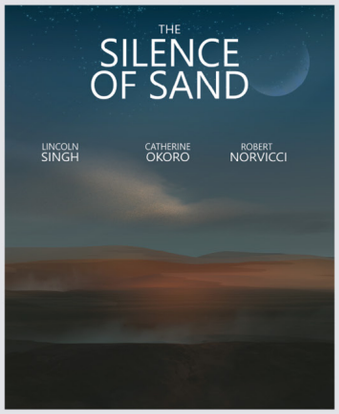
SECURING YOUR FUTURE
ALLIED
ARMAMENTS

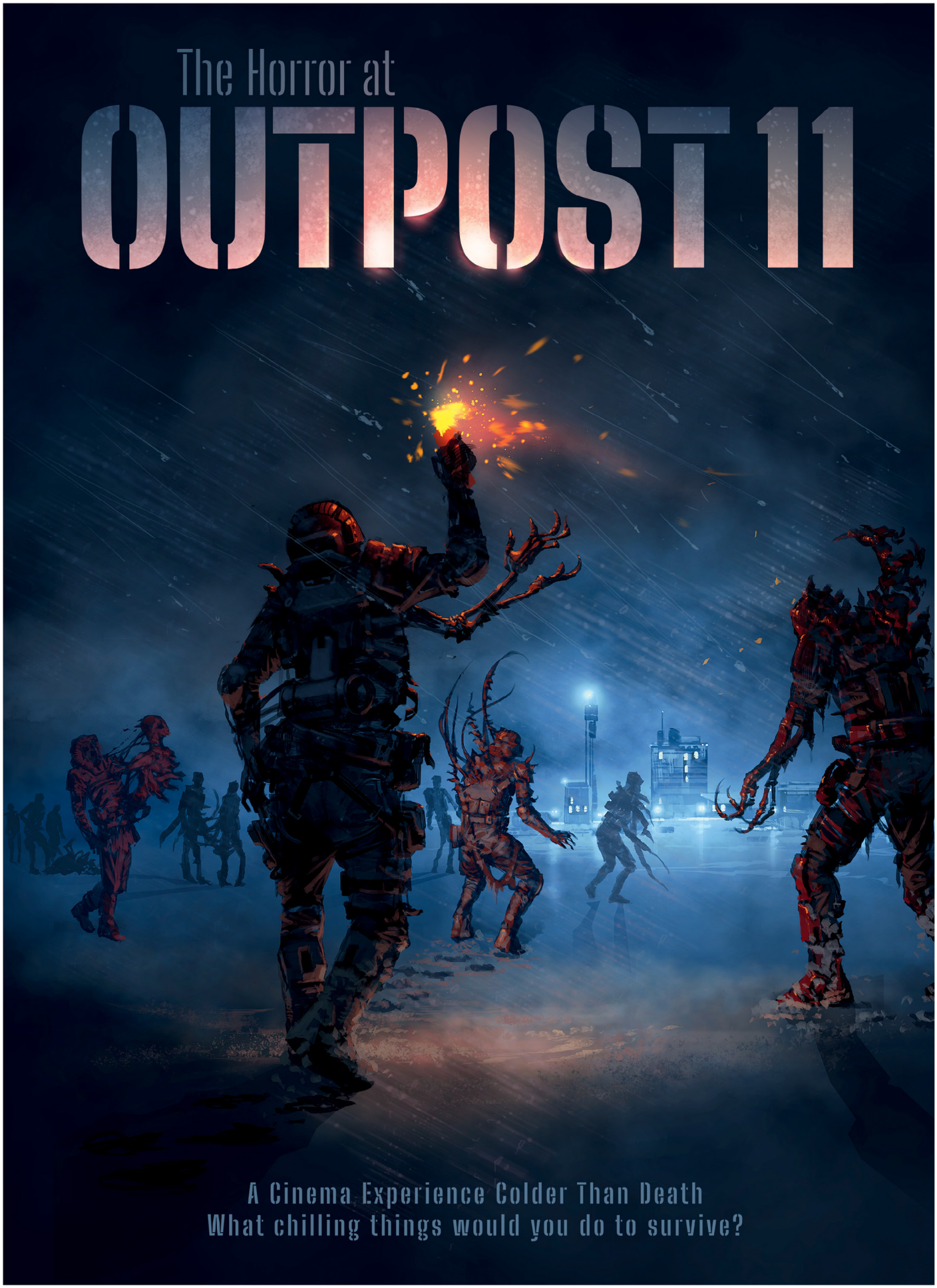
Laredo
RUNS IN THE FAMILY.

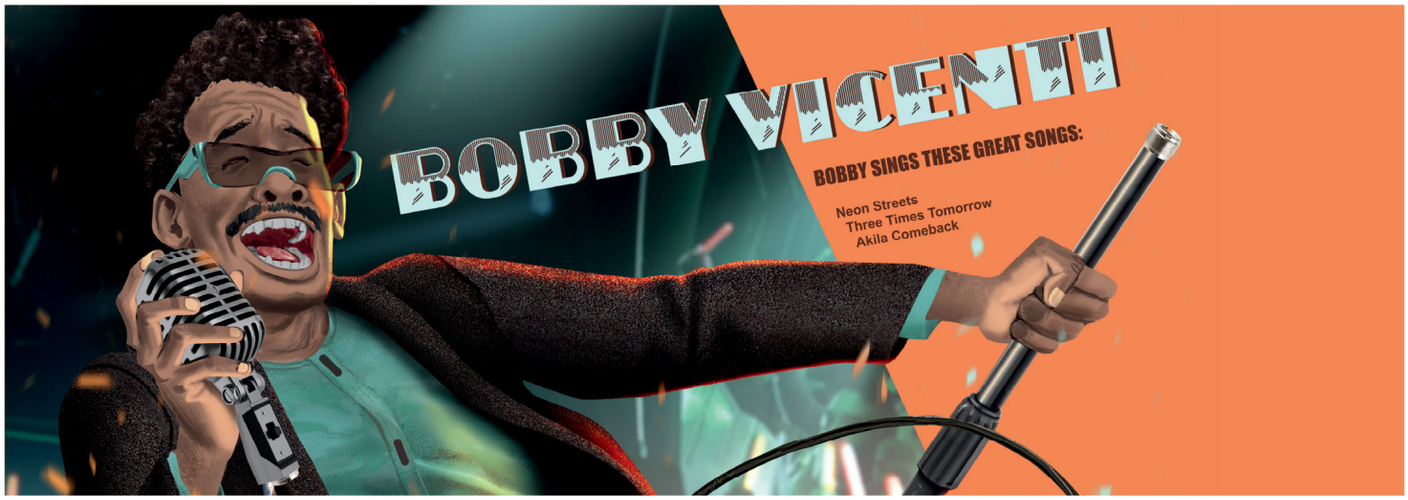
Argos Extractors
Be judged by
RESULTS
not intentions!

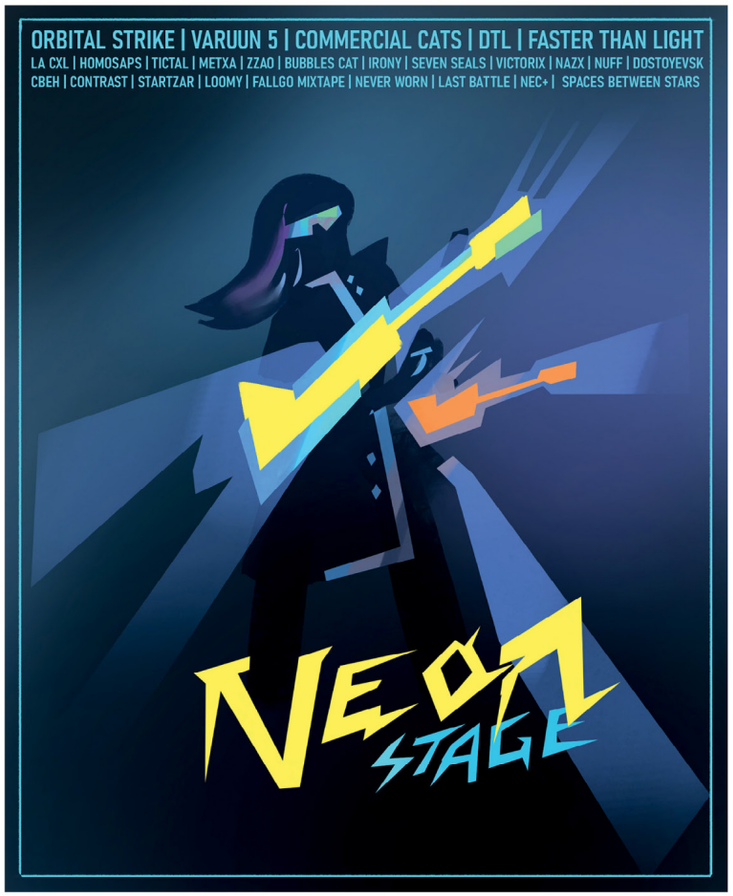
MOVIE POSTERS

These are fun to work on. Writers come up with a bunch of movie title ideas, and it's entirely up to the artists to interpret them into a piece of art.



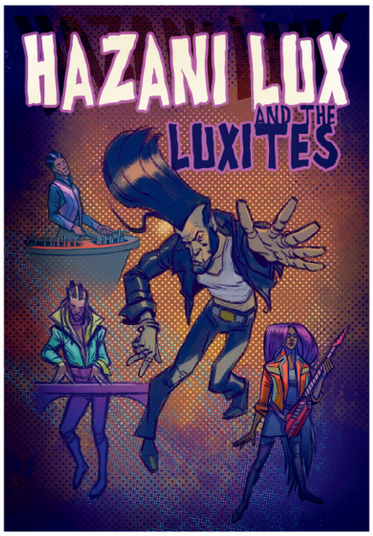

The Horror at
OUTPOST 11
A Cinema Experience Colder Than Death
What chilling things would you do to survive?


BOBBY VICENTI
BOBBY SINGS THESE GREAT SONGS:
Neon Streets
Three Times Tomorrow
Akila Comeback


ORBITAL STRIKE | VARUUN 5 | COMMERCIAL CATS | DTL | FASTER THAN LIGHT
LA CXL | HOMOSAPS | TICTAL | METXA | ZZAO | BUBBLES CAT | IRONY | SEVEN SEALS | VICTORIX | NAZX | NUFF | DOSTOYEVSK
CBEH | CONTRAST | STARTZAR | LOOMY | FALLGO MIXTAPE | NEVER WORN | LAST BATTLE | NEC+ | SPACES BETWEEN STARS
NEON STAGE

THE SHINJIRO 5
ジャズ
五人組

ECONOMIC MELTDOWN


HAZANI LUX
AND THE
LUXITES

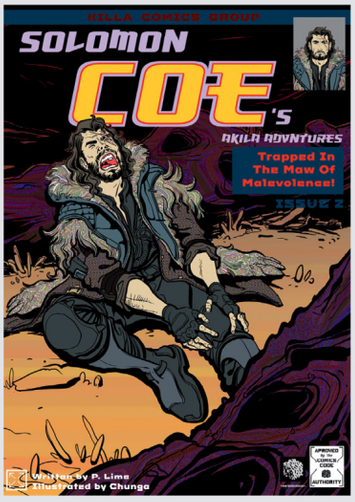
THE CLASSIC ROCKS

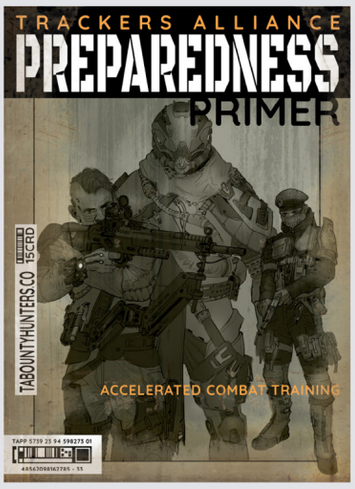
THE CLASSIC ROCKS

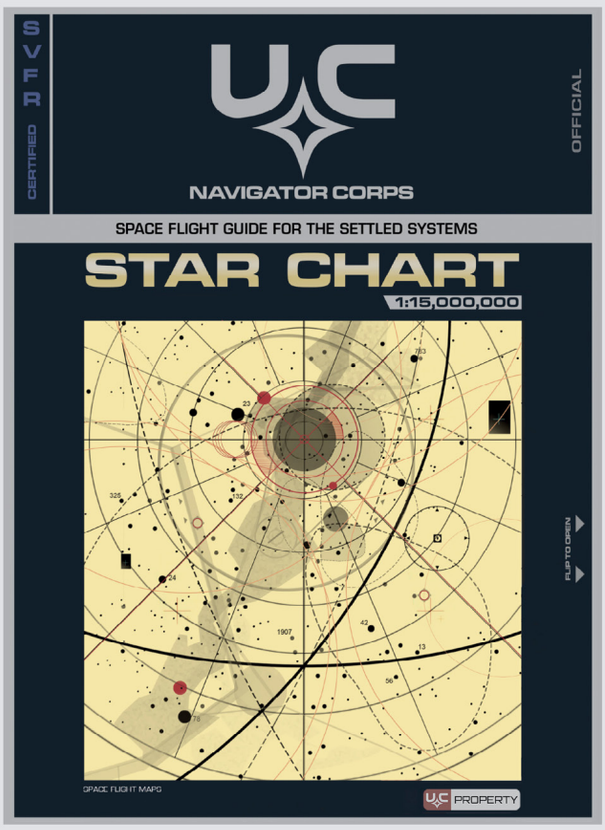
THE CLASSIC ROCKS

THE NEON LEGEND
ONLY AT THE
ASTRAL LOUNGE
BorealUS

ALYSSA DÉMILLE
AKILA CITY CONCERTOS
LIVE







MAGAZINE COVERS

We created a bunch of unique covers for the skill magazines scattered throughout the world, but they were also a good opportunity to utilize unused concept art so nothing went to waste.

PEAK PERFORMANCE
Time to reach YOUR Peak!
OUR GUIDE TO FASTER GAINS

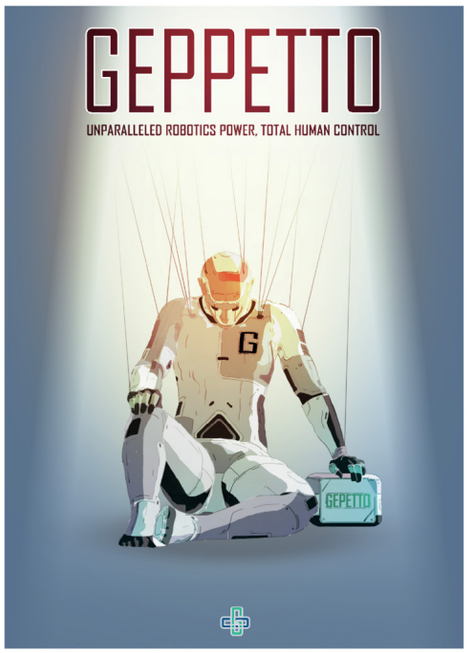
NASA
colonization Guide vol 1

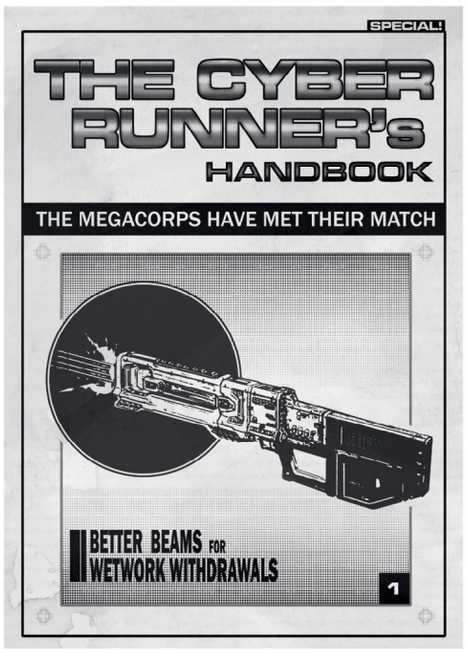
NEONNIGHTS
CUSTOM PHARMA THAT MAKES YOU GLOW
02 SHOT

THE CONSTELLATION SPACEFARER'S GUIDE
DEFYING GRAVITY

THE CONSTELLATION SPACEFARER'S GUIDE
CONTROLLED BREATHING

THE CONSTELLATION SPACEFARER'S GUIDE
MIMESIS

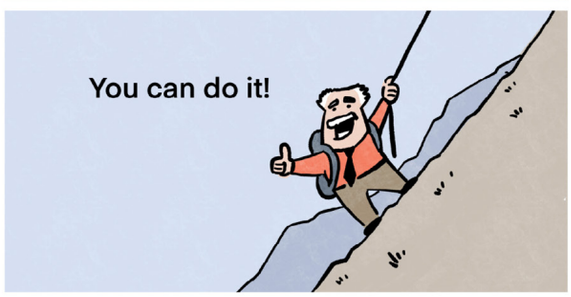

GEPPETTO
UNPARALLELED ROBOTICS POWER, TOTAL HUMAN CONTROL
GEPPETTO


SPECIAL!
THE CYBER RUNNER'S HANDBOOK
THE MEGACORPS HAVE MET THEIR MATCH
BETTER BEAMS FOR WETWORK WITHDRAWALS

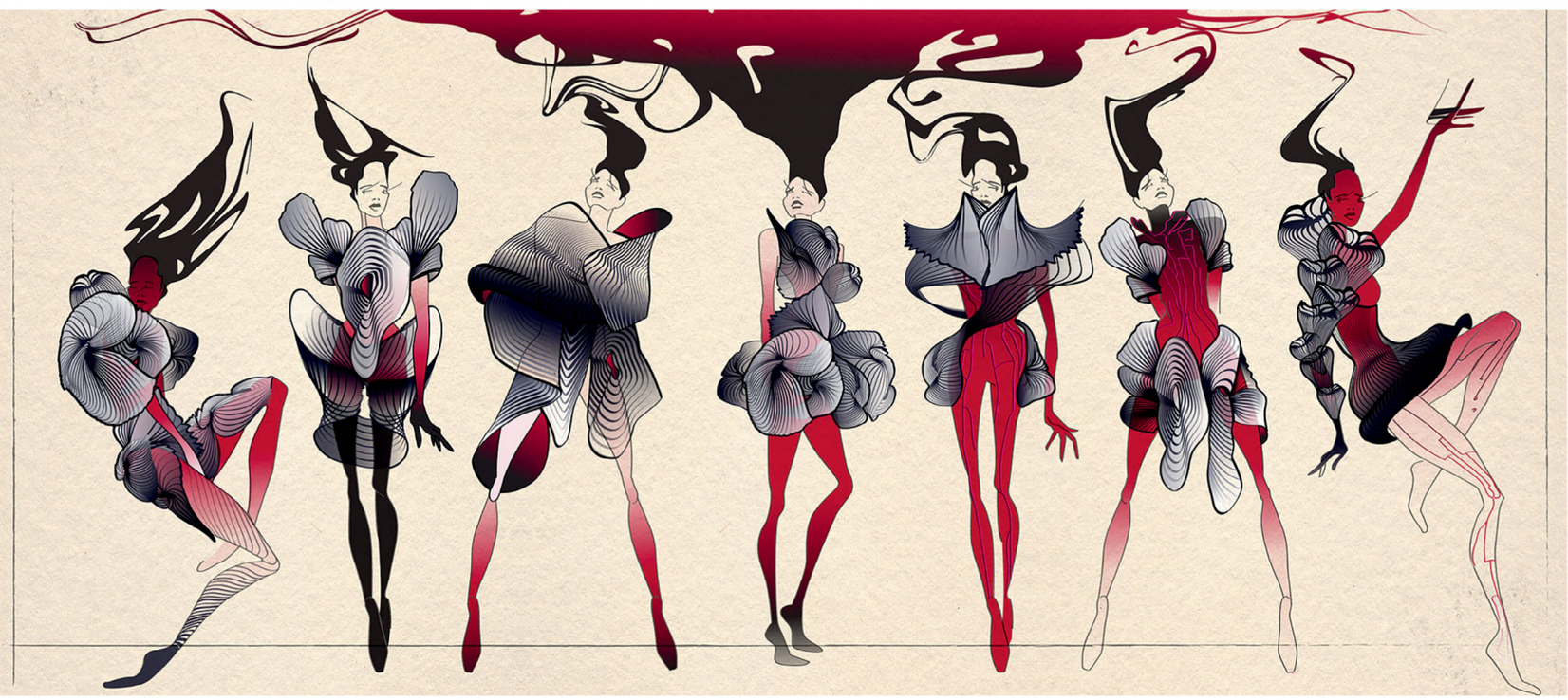
THE ART BEHIND THE SCIENCES

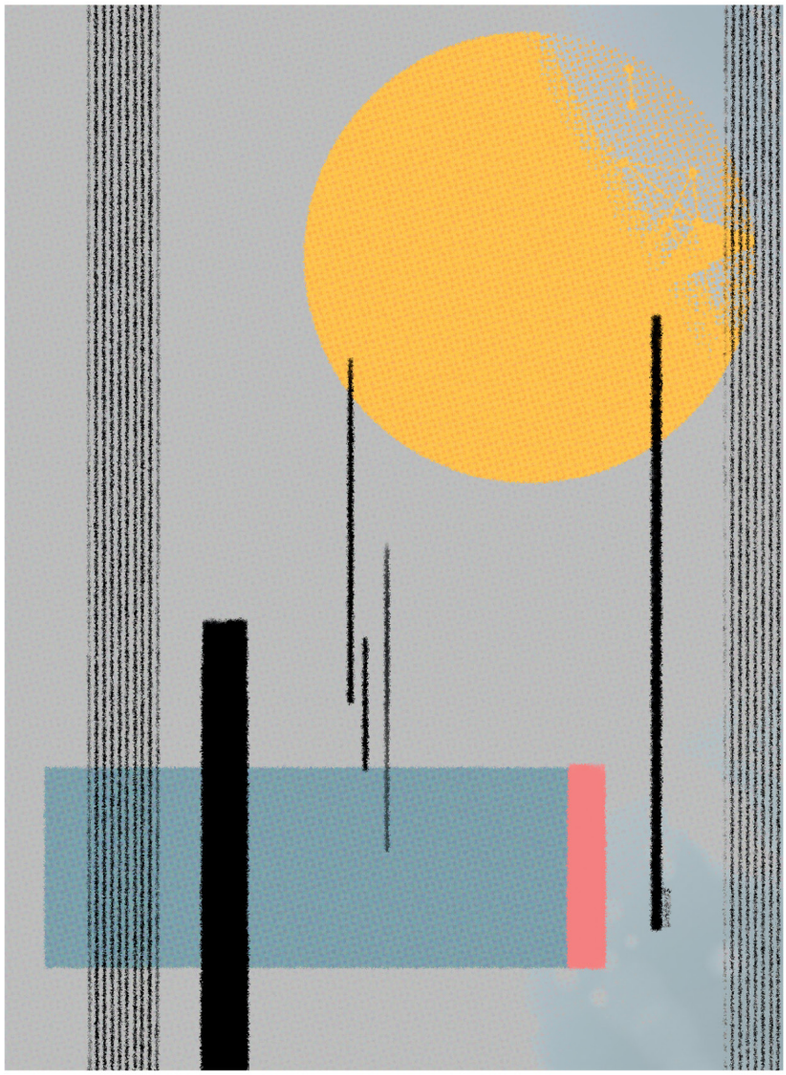
STRESSED?
Management can help.

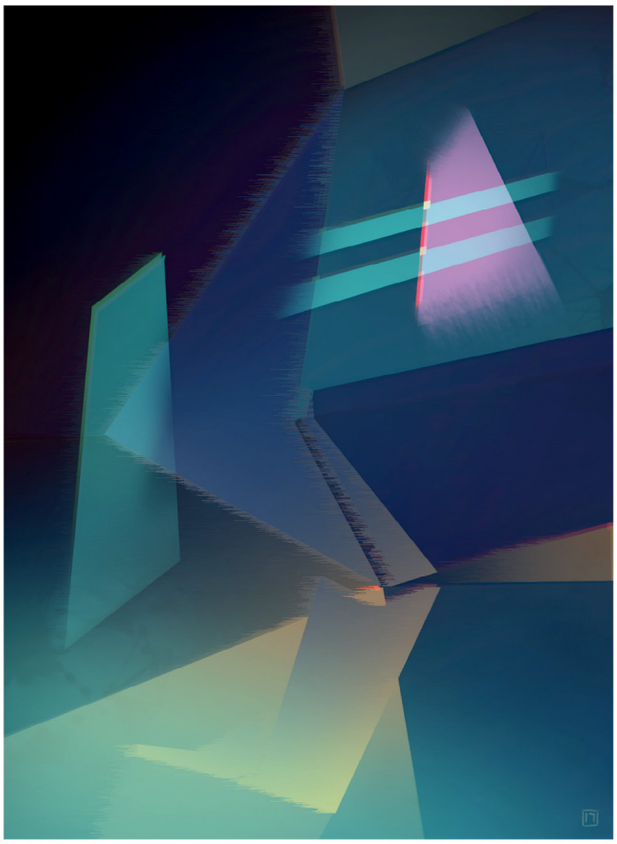
Rely on each other.

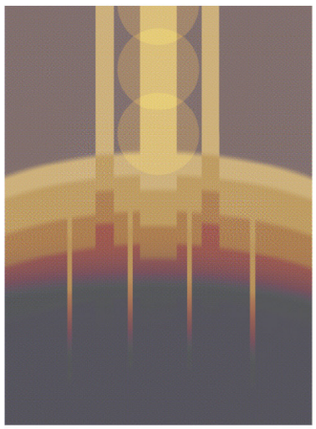
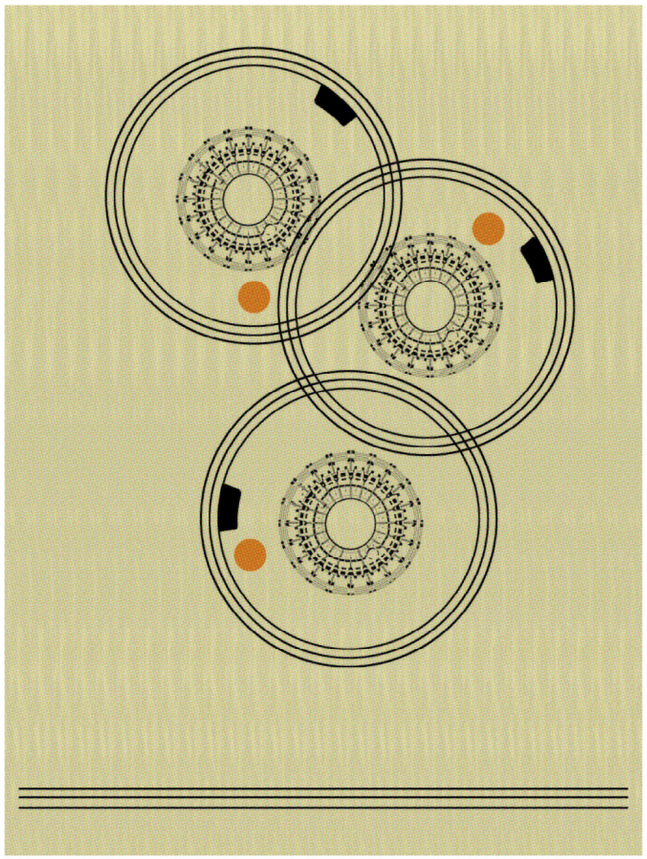
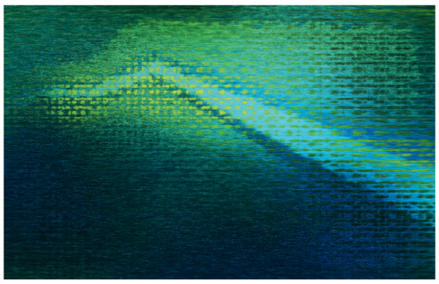
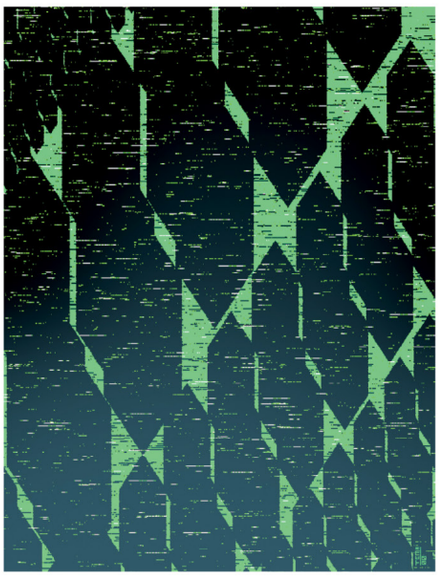

You can do it!

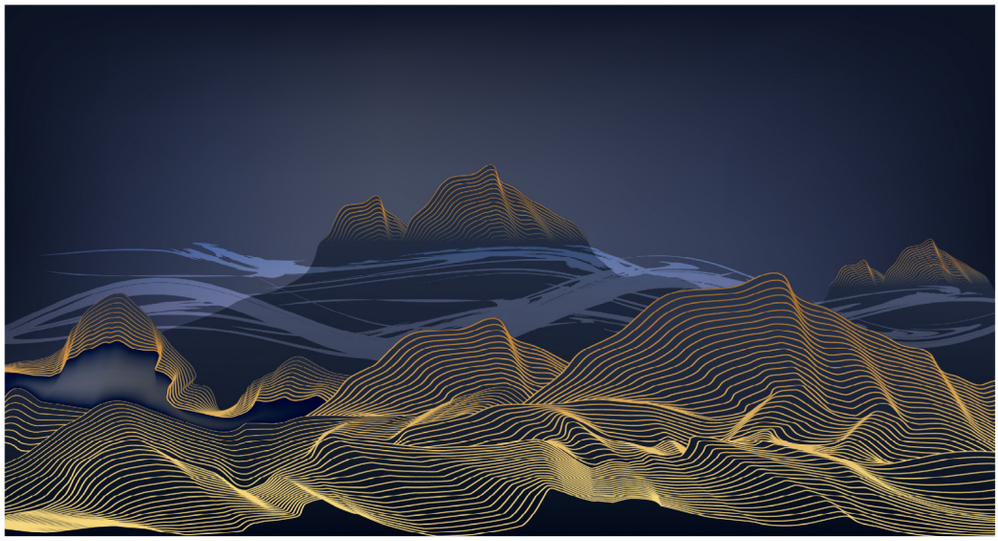
You're great!

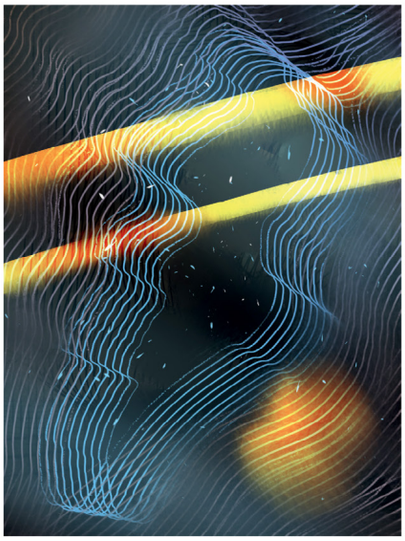


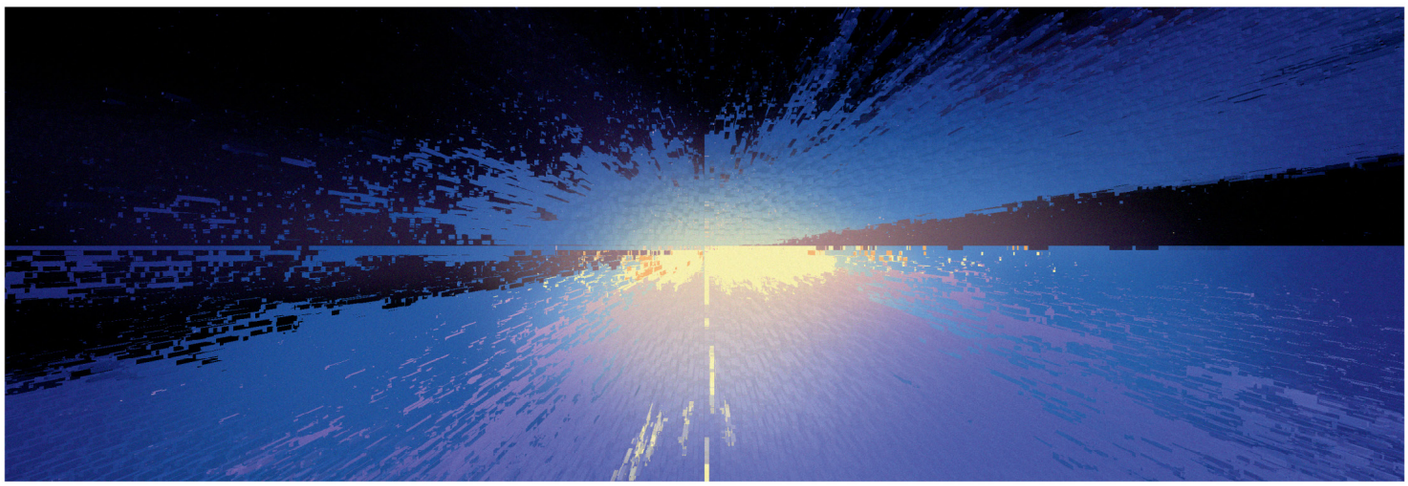


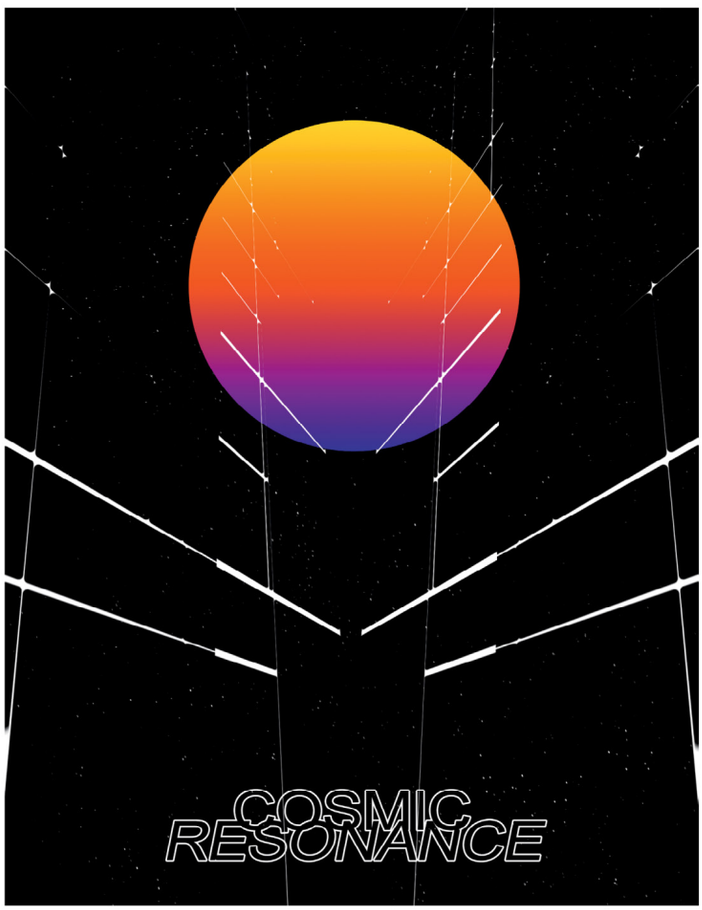









COSMIC
RESONANCE

VISIO

***STARFIELD* ART TEAM AT THE START OF FULL PRODUCTION,** MARCH 2019

CREW

ART DIRECTOR
Istvan Pely

LEAD CONCEPT ARTIST
Ilya Nazarov

CONCEPT ARTISTS
Joon Choi
John Gravato
Grant Hillier
Sebastien Larroude
Ray Lederer
Erlson Neba
Jeong-Hwan Shin
Natalia Smirnova

LEAD ANIMATOR
Rick Vicens

ANIMATORS
Eric Bribiesca
Jeremy Bryant
Joshua Jones
Dongjun Kim
Barry Nardone
Eun Young Noh
Gary Noonan Jr.
Sophie Samson
Neal Thibodeaux
Mark Thomas
Alex Utting
Eric Webb

ADDITIONAL ANIMATION
Juan Sanchez
Sung Yi

LEAD CHARACTER ARTIST
Ben Carnow

CO–LEAD CHARACTER ARTIST
Lucas Hardi

CHARACTER ARTISTS
Benaissa Benchaa
Christopher Cao
Jonathan Clark
Danielle Hafle
Herbert Lowis
Christiane Meister
Dennis Mejillones
Alex Nguyen
Ferdinand Reginensi
Zihao Zhu

LEAD CITY ARTIST
Rafael Vargas

ENVIRONMENT ARTISTS
Alexander Alza
Michel Baillargeon
Andrew Barron
Erica Cai
Heather Cerlan
Maxim Chenel

ADDITIONAL ENVIRONMENT ART
Nathan Purkeypile
Vincent Salvas-Savard

LEAD FX ARTIST
Grant Struthers

FX ARTISTS
Brad Allen
Cedric Day-Myer
Igor Moreira De Castilho
Alexandre Leduc
Michael Perretta
Liz Rapp
Mark Teare

ADDITIONAL FX ART
Miguel Gonzalez Oses
Lucian Trestianu

LEAD KIT ARTIST
Cory Edwards

LEAD LANDSCAPE ARTIST
Matthew Carofano

LEAD LIGHTING ARTIST
Keith Beltramini

LIGHTING ARTISTS
Sidney G. Addy
Corentin Chevanne

ADDITIONAL LIGHTING
Lauren Apau
Ted Helmers

MOTION CAPTURE ARTIST
Gabriel Romero

LEAD OUTSOURCING ARTIST
Daniel T. Lee

OUTSOURCING ARTISTS
Matthew Csenar
Maxime Goulet
Anthony Greco
Ilya Gulyaev
Nadia Haschart
Ashley Haynie
Mason Holly
Dusten Jameson
Josh Jay
Scott Johnston
Louis Lavoie
Simon Mailloux
Michael Means
Jason Muck
Emmanuel Pappas
Martin Pietras
Madeleine Rabil
Max Ramirez
Laura Sajdik
Ryan Salvatore
Megan Sawyer
Kaela Smith
LD Smith
Clara Struthers
Jason Tonks
Cameron Wilkerson
Christopher Zdana
Sandra Zwetzig

LEAD PROPS ARTIST
Robert Wisnewski

LEAD SET DRESSING ARTIST
John Valenti

LEAD SHIPS ARTIST
Ryan Sears

LEAD TECHNICAL ARTIST
Felipe Nogueira

TECHNICAL ARTISTS
Ben Barker
Florence Dagenais
Sergio Edma
Kenneth Friesenhahn
James O'Donnell
Andrew Thomas
Chris Venable

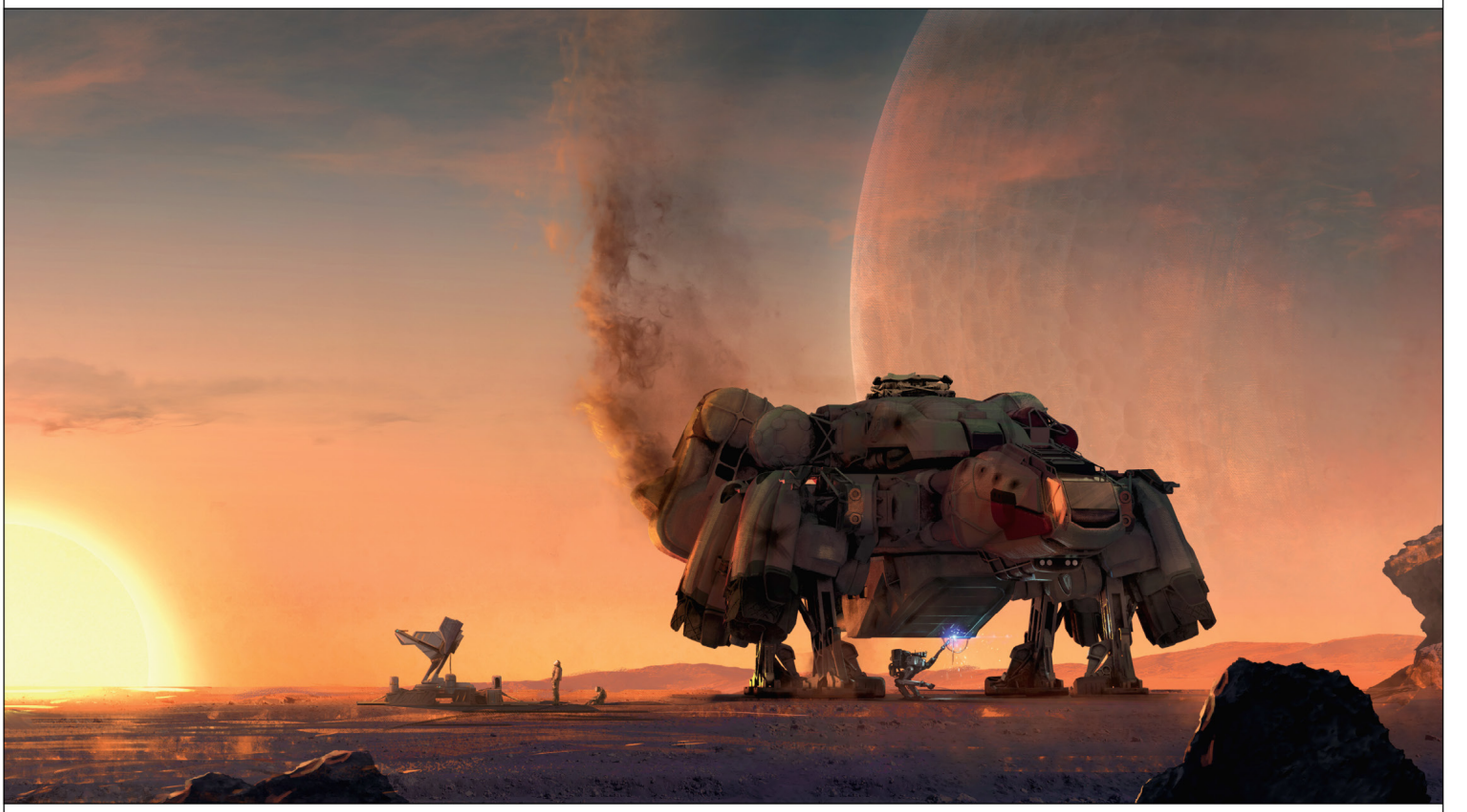
ADDITIONAL TECHNICAL ART
Carlos Anguiano

LEAD USER INTERFACE ARTIST
Patrick Duffy

USER INTERFACE ARTISTS
Yan Town
Mai Song Yang

ADDITIONAL USER INTERFACE ART
Cullen O'Hara

LEAD WEAPON ARTIST
Dane Olds



THIS IS WHERE WE BELONG . . .

The massive and hyperdetailed universe of *Starfield* evokes the golden age of early space flight with a NASA-punk aesthetic that is visible in every facet. Now, readers can explore the development of this massive feat of gaming with *Starfield Visual Compendium*—chronicling the game's creation through bold art and intimate commentary.

Step into a thrilling setting that moves from the cozy confines of your very own spaceship to the sweeping planes and jagged peaks of the most distant planetoids and every port in between. Journey alongside unforgettable characters both heroic and devious—and armed with all manner of bleeding-edge weaponry. Witness a slice of humanity's future with this indelible companion to the gaming experience that represents a revolution in sci-fi role-play gaming.

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